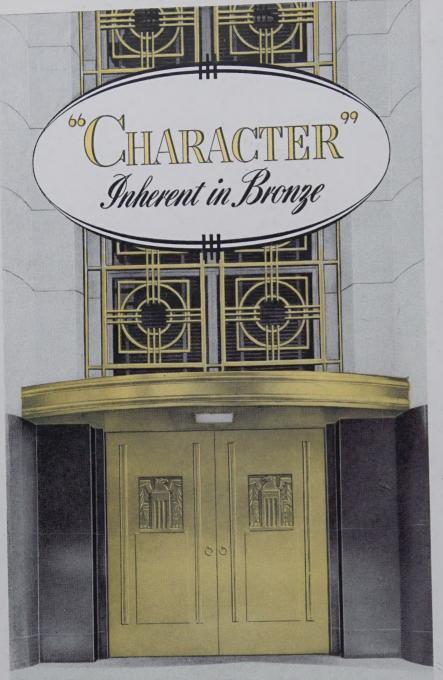
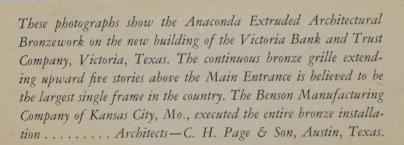
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MARCH 1941







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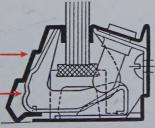
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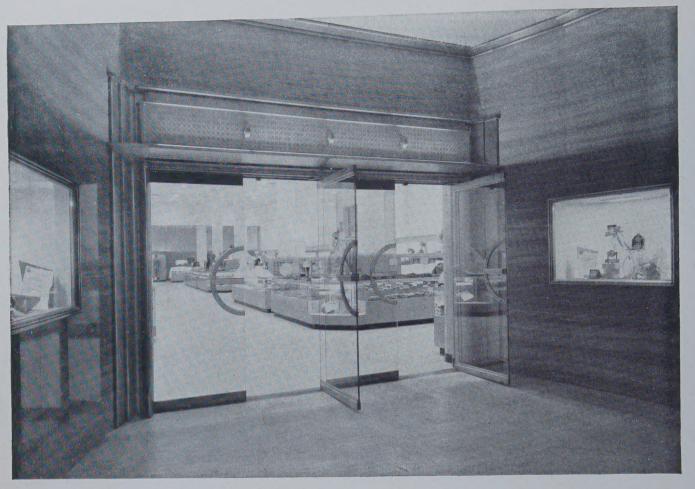
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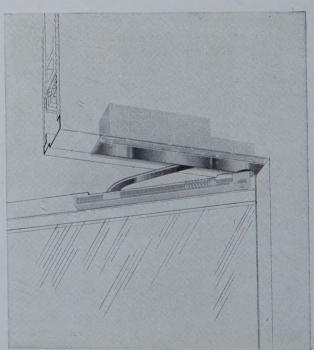
They have it wherever, as in this case, LCN overhead concealed closers are used. The typical LCN large power plant and full rack-and-pinion checking device give constant, firm control; yet the mechanism is tucked away in the head frame, out of sight and up where no floor dirt or scrub water can reach it . . . in short, where all door closers belong.

Send for New Folder on LCN Concealed Control for All-Glass Doors

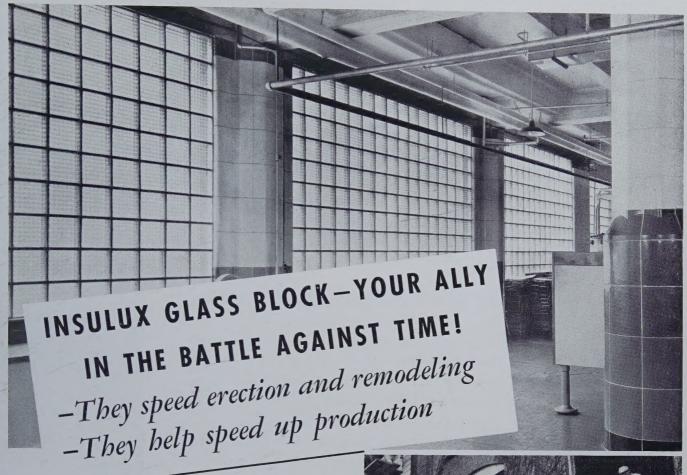
We've just published a six-page, file-size folder, "PRACTICAL CONTROL FOR ALL-GLASS DOORS," illustrating three types of LCN concealed closers, single and double-acting, which handle these doors to perfection and are built to last. The devices, their installation and four finished jobs are shown, with three plates of traceable details (scale

3" = 1'). If you do not have this folder, or would like an extra copy, please drop us a line. We'll send it promptly, and no obligation whatever. Norton Lasier Company, 468 West Superior Street, Chicago, Illinois.





• Above, a "phantom" view showing the location, in head frame and top of door, of the LCN No. 606 single acting overhead closer used in the Broadway-Pasadena store entrances and for many other current all-glass door installations. For information on other units in LCN's complete line of closers for all kinds of (swing) doors see 1941 Sweet's, section 16-27.



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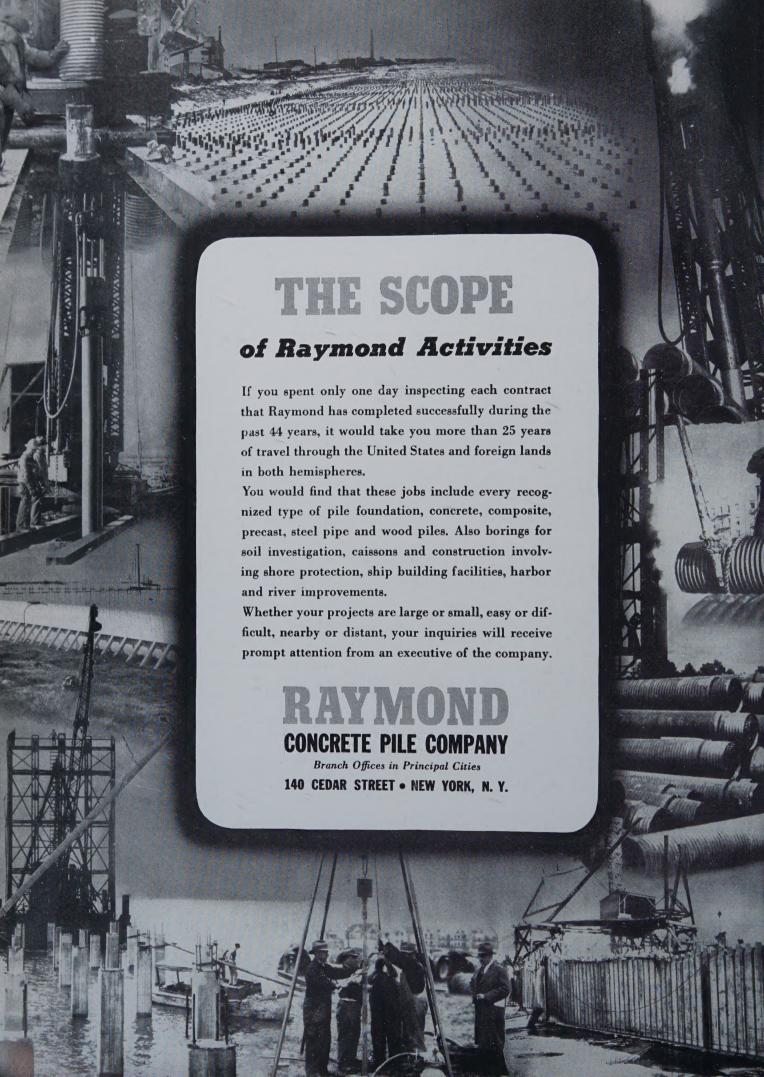
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THE THRESHING FLOOR

JOHN T. WHITMORE, President of the newly formed Massachusetts State Association of Architects, which is vigorously backing a registration law in that state, presents the case for the bill in the following letter. We hope that the legislators on Beacon Hill will serve the public interest by acting promptly.

The Architects of Massachusetts have at last become aroused to the necessity of a registration law as a proper measure of public protection. House Bill No. 1857, providing for the registration of architects in Massachusetts, has been filed by the Boston Society of Architects, a Chapter of the American Institute of Architects, through Representative John W. Vaughan of Belmont.

The Bill is unanimously endorsed by the Massachusetts State Association of Architects, and actively supported by the entire building industry, including both the contracting organizations and the labor unions.

Many of our State Laws use the designation "Architect" and practically every building code uses such reference, and yet Massachusetts has no legal definition of the name "Architect," nor anything that sets up any standards of qualifications for an "Architect." It would seem a very pertinent question to ask what is implied by the name "Architect."

The proposed Bill will provide legal status for the profession and will set up qualifications for practice that will afford adequate protection for the public. The Bill will not cause any hardship to anyone now practicing as an Architect, nor any difficulties for the young architectural draftsman with training and experience, but will establish equitable standards for the profession comparable to those required by other states.

At the present time General Contractors and many of the Sub-contractors must be licensed in their trades, and it seems only reasonable that the man primarily responsible for the design and supervision of con-

struction should have the qualifications necessary to assure the public that the requirements of health and safety are adequately provided for in the building plans and are carried out in the construction.

HERMAN H. BOUMAN of New Hope, Pennsylvania, has a good word to say for one of our younger contributors but confesses to being irritated by the writings of Talbot Hamlin.

I wish to commend the editors of Pencil Points for publishing the interesting article by Mr. John Randolph Suydam, of Penn. State. I am convinced that Mr. Suydam's attitude towards the architectural profession is representative of at least 90% of the students and young architects in this country.

Pencil Points has shown a steady improvement during the past months, and I feel that it would be improved even more by having men like young Mr. Suydam on its Editorial staff.

Articles like Mr. Suydam's are much more appreciated by Pencil Points readers than the nonsensical drivel by Mr. Talbot F. Hamlin.

On the other hand young MR. VINCENT J. SOLOMITA, of Pratt Institute in Brooklyn, is so impressed with our critic, Mr. Hamlin, that he turns to him for advice.

It is in all sincerity that I say that I've been deeply impressed, enlightened, and influenced by your articles starting in May of 1940 to the present date. It was in May that I became familiar with your views as conveyed in the Pencil Points magazine, but it wasn't until I read your most recent article, "A Pot Pourri for Architects," that here were views that didn't shout just "Functionalism," but views which stressed creative beauty in architecture. I think it was Frank Lloyd Wright who said that he couldn't understand why people in

the field of architecture stressed functionalism so much when that is a quality which should be taken for granted.

I am a student in my second year at Pratt Institute and I am taking the architectural course there. It is mainly for advice that I write this letter. Although I know that there is no formula for architectural design, I wonder if you could help me decide how I can go about gaining individuality, taste, and as you put it creative beauty. I don't think I can tell you how much your advice will mean to me.

Perhaps it will be interesting to others to see the advice MR. HAMLIN gave to Mr. Solomita.

I was much pleased to receive your letter and to know that my article had interested you. It is always a great satisfaction to an author to hear from readers who have been affected by what he has written.

I wish I knew how to create the ability to create! Creative beauty can only come from your own imagination and personality, but the imagination can be trained. Two ways, I think, might prove especially valuable: One is to form the habit of going to exhibitions of contemporary art whenever you can get the time, make your own judgments of what you see, and try to analyze the reasons behind these judgments. In this way the who'e creative power of painting and sculpture may become part of your background. The other thing is to draw, draw, draw — little tiny sketches of all sorts of imaginary buildings, interiors, plans, designs, anything. Whenever you have an idea, no matter how crazy, put it down as a little freehand sketch. These should not be finished drawings and may be very small, but they will help develop the kind of visual imagination which is an essential part of creation.

These are my only two suggestions, and I hope they may be helpful.

CRITICAL YOUTH WIELDS THE FLAIL

ROMANCE IS NOT DEAD

There is hardly a person who is not affected by the romantic. This condition may be a personal experience, or the sensation produced when one is amid romance. There are many factors which might largely influence the latter condition.

None will doubt that great romance can be scintillated by the mere appearance of a house in which one lives, or the winding path through the garden to its door.

When one plans to build a house there is always that bit of dreaming inspired by a desire to have a niche here, or a terrace there, all with the hope of striking a warm note in those who will see it every day, and in those who come to visit. Let us call these studied effects of charm, the romance of architecture. Some types of architecture are more romantic than others, and we are assuming this quality to be a good thing, and more to be desired than the naked practical building, which for the want of further design might have been charming too. We are wondering if much of this desired charm and romance has not been neglected in the so-called modern style.

Today, as a result of poor planning and much meaningless design, a more functional architecture is being studied. Anything in its incipiency must be practical and deal only with necessary fundamentals. The romance of the creation must come later. Modern architecture, we feel, is still dealing with the fundamentals and any romance it is capable of producing has yet to come. Indeed, some of us wender if it is capable of producing a romance as mellow and genuine as some which has gone before. Some reader might say Wright's "Falling Water" house is full of romance. To be sure, but that is far the exception, and not to be reproduced by the average home owner.

As one stands on top of the hill overlooking a certain New England town, there comes an indescribable joy as the church spires and lovely old homes settle into the landscape under a crimson sky. Yes, it is the creation of a past era, but it drives up in one that vibrant feeling, like the din of cymbals and the roll of drums

in some Wagnerian opera. The thing which magnetizes us to this panorama is the romance which seethes from it. This little New England town is just one of many such places. Who can roam through Charleston, Williamsburg, or Natchez without being warmed by their weathered charm? Can you expect the same feeling from some of our recent housing developments done in the modern manner? Let us call this architecture found in New England and the South, our own native American architecture. Although it was inspired by the land from which the settlers came, nevertheless, we contend it to be native because it went hand in hand with the development of America. We might mention here that this architecture, especially in New England, was the epitome of functionalism in its day (a la Gropius).

Let us return to any one of these native places and imagine we are able to replace each house with a modern house, each church and public building with a flat-roofed, undecorated, functional building. Now as we look at the town, we see the many flat roofs, the dominance of form, form, just form, and an occasional stylized tower. One might still stand and gaze, but it will be because of a technical analysis—its charm is doubtful.

After every day's work, and life's work too, we all seek that which contrasts itself with the practical and exacting responsibilities we have just left, and turn to a diverting, relaxing, and romantic atmosphere. Should you question this, read the life of any great personality, and also explain to yourself why there are beautiful country estates, and exhilarating holiday places. An Irish maid remarked during a conversation that she wished after her day's work she could go home to a little house with a gate, and blue window boxes. The desire for a romantic atmosphere exists in every walk of life. We want a practical, step-saving house, but can a whole town of modern houses ever offer the lift we get from that town seen from the hill?

Unfortunately, too many of us have lived far-removed from traditional America. More unfortunate, only a small number have bothered to visit our early buildings or come to

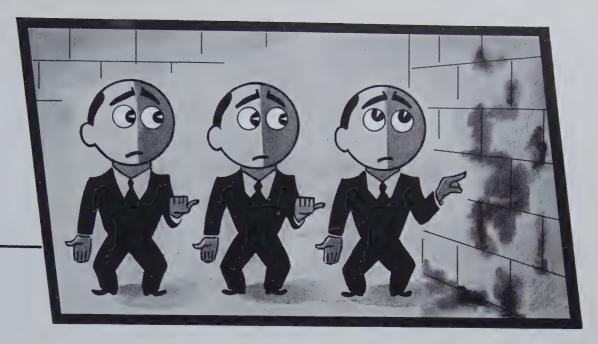
appreciate them. Therein exists much of the intolerance.

Some of us feel that if our own native American architecture was functional once, it is capable of remaining so up to the present day-if only our architects had bothered to keep it up to date, rather than drop it for something foreign to our soil and force the new into character. The early architecture in America when reproduced today is greatly condemned. Much of our modern architecture has been developed by people who have come bearing a new gift, and who have never lived with, or enjoyed a certain heritage and understanding of the tradition, environment, and culture which brought about that which they condemn. It is impossible to take any naturally evolved system and transplant it with a new and different order, and hope for success. We want more than just practical houses. We want a domestic architecture which expresses our peoples, our personality, our ideas, and our culture. If we are behind in architecture, let us naturally and normally work to the top. No problem was ever solved by skipping the intermediate steps. Let those who have something new and different develop it, but at the same time respect the possibilities for a contemporary architecture developed from our native expression.

Many of our practising architects are not able to give us a purely modern American architecture, because they reflect the culture, tradition, and training of another corner from which they come. That is well and good and we must have new ideas, but why have so many native American architects forsaken their own, and blindly accepted a domestic expression which is a trial and error method for them. If we must learn the "new" to keep in business, let us also remember our own language of architecture.

When modern architecture can give us functionalism, PLUS the charm of an early American house, or a rural English country house, we live again. If modern architecture is capable of achieving this, we have no brief. If not, let us still be functional and modern, but at the same time develop our own native architecture.

PAUL PIPPIN



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ARCHITECTS? CONTRACTORS? SUB-CONTRACTORS? ACT OF PROVIDENCE?

• Whom shall we blame for so many damp basements? The architect who specifies an inefficient waterproofing material or fails to specify any? The general contractor or concrete contractor? Or is it providence? Let's don't blame anyone.

Our interest, and yours as an architect, is to prevent damp basements in the future, not to place the blame. It is quiet evident that oldtime specifications for basements are not enough. If they were, countless homes and business and industrial buildings wouldn't have damp basements today. Consequently our interest is in—

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SOUARE PEGS

A thing of beauty is a joy as long as it looks well in its place. Yes, a vase, a statue, a building may be so hand-somely proportioned, may have such grace and rhythm of line and richness of color that no matter where it is or under what conditions it is seen it will give pleasure to those who look at it. But the less harmonious its surroundings, the less complete is the pleasure and satisfaction it gives.

This need for harmony is a fact which I think needs more to be considered by our architects who are building now. Again and again I have been saddened by seeing a quiet street of lovely old Georgian houses noisily invaded by an aggressive "modern" house of hard, raw concrete. The new building here is blatant, illmannered. It forces itself unwanted into a landscape in which it does not fit. Its rudeness offends the eye, and it is therefore ugly-even though a street of these new houses might be in itself beautiful. The architect of this new house has not only destroyed some of the beauty that the neighborhood once had, but he has put his own building at a disadvantage. It can never be a member of the group, will always be an intruder, and because it is unharmonious, its resale value will be lessened.

Now please don't misunderstand me. Don't think that I would rule houses designed in the contemporary manner out of Georgian neighborhoods, or that I think all "modern" houses are of ugly, hard concrete. No, I would not say this. But I do say that an architect should not design his building as though it were to stand alone on an island, but should design it in sympathy with the surroundings. For me a new building of vigorous and fresh design, if it harmonizes with its surroundings, is a successful expression of our own times and truly a thing of beauty.

> JOHN W. MC HUGH University of Notre Dame

CHARACTER FIRST

Two desires seem to be predominantly current in contemporary architecture; to be modern and to have the exterior express the interior. There is nothing wrong with either of these in itself because we are by instinct modern and frank. But both of these principles of design should be secondary to the primary consideration, character.

All styles have in certain instances effectually concealed the true character of a building; witness, by way of local example, the old "Herald" building. All styles can also reveal character, as is proved again locally by the old and the new buildings for Tiffany and Company, both of which indicate the function of the structure as a whole and the spirit of its occupancy. This is the factor of paramount importance, that it is the use and nature of the building as a whole that must be demonstrated if the design is to be "in character."

The forms and materials of today are so flexible that it should be possible with them to secure any character. Yet such is often not the case for, I believe, the reason that too often this consideration does not come first in the mind of the architect. He is too anxious to be "modern" and "functional." Many buildings, as a result, do not show their real characters at all, however obvious it may be that they were constructed recently, and precisely where their washrooms are located.

At present many country houses evince this fault and look like sanatoria or machines for living instead of gracious private domiciles for the complex, emotional people we all are. In spite of endless expanses of plate glass supposed to let house and landscape flow into each other, so many of these houses show merely a spirit of efficiency; they seem to have been born of the laboratory or the factory and look cheap and tawdry. Lacking grace of proportion and the serene inevitableness of mien that comes from expression of a building's basic purpose, they have no harmony with their surroundings and indeed no place among them-and all because the architect lost sight of the prime essential of fundamental character as a whole in his preoccupation with secondary things.

With the myriad means ready to our hand, there is no excuse for producing anything "out of character." Might not architect and critic alike think more of this?

GEORGE SCHLEY STILLMAN
Columbia University

METROPOLITAN MALADY

Most large cities which I have visited in the United States and Europe are suffering today from traffic congestion. This means that some sort of overhead street system to avoid bottlenecks must be devised. However, when overhead streets are installed, owners complain that the value of the property declines. This can mean only one thing; our buildings are not designed to meet the new conditions imposed by the automobile. We must have buildings which provide parking facilities, will work with a modern street system, and also meet all the conditions we impose at present.

Ideal city layouts have been worked out by many architects and designers. The big factor that stands in the way of putting these ideal layouts into effect is the fact that under present conditions cities grow from towns and it is difficult to tell at first how large they will become. In general, when we attack the problem of re-planning our cities, we will meet two different conditions: First, we should do the best we can to determine the community's prospective growth, take cognizance of the present situation, and evolve an ultimate city plan; then, every time a new building is erected, it should be made to conform to this master plan. Second, in the case of small towns, where there are few costly buildings, experts should lay the city out with extreme care, providing for unlimited expansion.

All this discussion about traffic has what bearing on architecture? It means that the modern movement in architecture is not only an æsthetic preference but a practical necessity. The form will develop naturally from new uses and materials. Modern architecture does not mean a building merely shorn of decoration. It means the building of fine cities with recreational areas, broad streets, decent working conditions, and respectable dwellings for everyone. The best way to accomplish a significant change is to go to the people. We must place before the public the case of Modern Architecture and city planning by means of the radio, the periodical, the book, and the exhibition. Our people have demanded freedom, democracy, emancipation, sanitation, and standardization—let them be taught also to understand and demand the best in architecture.

CARLETON WINSLOW, JR. University of Southern California



Architecture has always been grouped along with painting and sculpture, poetry and music as one of the fine arts and has always been taught in that category. But is it, or rather should it be, a fine art now?

A fine art, to my way of thinking, is an art appealing primarily to the emotions. Music does this. It gives emotional and intellectual pleasure solely. To attempt to do otherwise is to produce Hindemath's "useful music" and its sterile counterparts. Poetry, through the use of words, is able to carry a certain thought over to the hearer, but its appeal is still mainly to the senses—the combinations and the melodies of the words. Painting and sculpture contain useful and emotional elements so balanced that the useful sometimes overweighs the emotional as in decoration and then again the emotional predominates as in an easel painting or a decorative fountain. Architecture, emotionally, is a logical outgrowth of sculpture in that it is a harmonious arrangement of masses and volumes that is æsthetically satisfying. But, whereas emotion and utility were

more or less balanced in sculpture, there is in architecture that element which brings utility to the fore—the fact that it is to be lived in, to be used by people in their daily needs. This is the dividing line between a fine and a utilitarian art and makes architecture as predominantly a utilitarian art as music is a fine art.

All this may seem a mere quibbling over terms. But it is more than that. It signifies our whole approach to design. We become obsessed with the idea of a fine art-an emotional appeal for architecture—and, especially in teaching and study, have a tendency to forget its essentially utilitarian nature. This, perhaps, was all right when architects were concerned with palaces and monuments, mausoleums and tombs, but now, as we should be concerned with opposite things-the many and the living rather than the few and the dead-we should let the utilitarian aspect predominate both in teaching and practice, not forgetting the creation of beauty but remembering the creation of usefulness.

J. STARKE HAMILTON, JR. Georgia Tech

OUR DEBT TO STRUCTURE

In every age, architectural style has been determined more by construction and materials than by æsthetic considerations. Always, triumphs of the æsthetic have followed, or have become possible only by the earlier development of a structural system.

The architecture of the ancient Egyptians, Greeks, and Mayans was great because they realized and accepted the limitations of their material, stone. It was, primarily, the shortness of spans obtainable with stone that produced the columnforested and awe-inspiring halls of the Egyptian temples, and the noble austerity of the Greek structures. The construction, because it was derived logically from the nature of the material, produced a visual effect at once assuring and satisfying.

Structural genius, combined with the light weight of Italian travertine, explains largely the development and use of the arch by the Romans. Greater distances were spanned, the plan opened, and an æsthetic effect was achieved; the effect of spaciousness and grandeur. Again, in the middle ages, the discovery of a new structural principle made possible the mystic loftiness of the great cathedrals. It also gave powerful impetus to the art of stained glass.

The use of steel and modern reinforced concrete has increased the possibilities for structural design by a greater margin than any structural development since the invention of the arch. A lasting expression of the new construction has yet to be found. Industry and transportation have given the modern architect almost unlimited latitude in the choice of structure and materials. It is his duty to employ these facilities in the creation of an architecture that is as distinctly ours as the architecture of the Acropolis was the Greeks'.

With modern construction, the architect's greatest limitations are seldom physical, but are rather, the requirements of his client. Let him impose one more limitation upon himself—his conscience.

ALLEN R. KRAMER
Cornell University

Unfortunately, things happen very fast in this era. Modern architecture is prone to go rococo before it gets far enough along to set a solid foundation for the architecture of the ages to come. Flamboyants and rococos are as inevitable as war. Pro-simplicity movements only retard the full blast of stylistic degenerations.

This is a plea against rococo, not against all ornament. Nature is man's best model; and Nature makes use of ornament. Visualize a bright morning in late spring. The shadow of an elm tree ripples over the blue-green grass, and over a flat, vertical rock with slight horizontal corrugations. The shaded portion of the corrugations is a multitude of natural cymas. The sparkling silver and gold, round sun spots are dentils; and the shadows of the leaves and branches are the rhythmical accents behind the dentils and filets of a natural cornice . . natural beauty . . . functional and ornamental.

Ornament is necessary. But it does not have to be applied. It can be an integral part of function through intelligent planning, through intelligent massing. If people were led to appreciate the abstract beauty of functional ornament, and functional ornaments were used with care, their reaction to the severeness of modern design would be retarded. Then, a great deal more would be accomplished through experimentation with our rich inheritance of simple beauty and functionalism.

For centuries Vignola's handbook was the architect's Bible. Let's develop a new tradition, unwritten, flexible, universal. A tradition that shall be based on functionalism, simplicity, purity, and broadmindedness. A tradition based on Nature. A tradition based on man. Nature and man... one and inseparable.

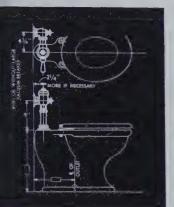
JORGE GONZALEZ-REYNA
The University of Texas

Editor's Note—The foregoing letters from students in American architectural schools are commended to readers as indicative of trends in the thinking of the serious-minded young men who are to be the architects of tomorrow. It should be every architect's concern to keep in touch with the thoughts of youth, both for their sakes and his own. The material is gathered each month by Paul Pippin, of Columbia University.

installation practice in INDUSTRIAL PLANTS

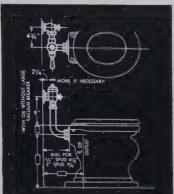
SPEED is so important in the selection of every item for present day industrial plant work that we have developed this brief summary of installation practice on flush valves. These combinations have been widely used by well known industrial organiza-

tions in recent plants after careful study by the architectural firms, contractors and industrial executives responsible. We believe that you, too, can be safely guided by this data in selecting flush valves for both office and factory toilet fixtures in industrial plants.



MOST POPULAR closet combination is that for top spud bowls. Neat in appearance. Moderate in cost. Watrous combinations of this type used by plants of General Motors, Northrop Aircraft, Tuthill Pump, T.V.A. and others.

Specify: Watrous Comb. M-532-VB (for diaphragm type valves); Comb. M-632-VB (for piston type valves). These combinations include vacuum breakers; meet all code requirements.



LOW UNIT COST and wide adaptability make this combination for rear spud bowls popular for industrial plants. Watrous combinations of this type used by such prominent industrials as Eastman Kodak, International Shoe, Imperial Tobacco, Kraft Phenix Cheese.

Specify: Watrous Comb. M.533-VB (for diaphragm type valves); Comb. M.633-VB (for piston type valves). These combinations include vacuum breakers; meet all code requirements.



FOR MEN'S URINALS this combination offers many advantages. A real water-saver. Low in cost. Fits either wall hung or stall urinals. Phelps Dodge, Northrop Aircraft, Eastman Kodak, Frankford Arsenal are users of Watrous combinations of this type.

Specify: Watrous Comb. M-549 (for diaphragm type valves); Comb. M-649 (for piston type valves.) Usually used without vacuum breaker.



TAMPER-PROOF, attractive and easy to keep clean is a concealed flush valve installation of this type. Nothing but push button exposed — and button is high above floor to prevent damage from kicking. Recommended for industrial plants.

Specify: Watrous Comb. M-548-VB (for diaphragm type valves); Comb. M-648-VB (for piston type valves). These combinations include vacuum breakers; meet all code requirements.



concealed and out of the way of any tampering or abuse is this combination. Nothing exposed except lever for operating. Makes a very attractive installation. This Watrous combination used by General Electric for new Chicago plant.

Specify: Watrous Comb. M-539-VB (for diaphragm type valves); Comb. M-639-VB (for piston type valves). These combinations include vacuum breakers; meet all code requirements.



NON-KICKABLE and convenient is this high combination. Flushing handle is about 38" above floor. This eliminates possibility of damage due to kicking. This Watrous combination selected by Cincinnati Milling Machine, Corn Products Refining and others.

Specify: Watrous Comb. M-553-VB (for diaphragm type valves); Comb. M-653-VB (for piston type valves). These combinations include vacuum breakers; meet all code requirements.



SHOWER OPERATION in industrial plants can be controlled in no more efficient way than by this new Watrous Shower Head Combination. A push on the button and water flows a given length of time. No possibility of anyone leaving shower running. Pays for itself quickly in savings.

Specify: Watrous Comb. M-666 (Shower head and concealed piping not included). No vacuum breaker required.



HERE ARE TWO REASONS WHY WATROUS FLUSH VALVES

- 1. SAYE WATER. A simple adjustment makes it possible to regulate any Watrous valve so minimum amount of water will be used for each fixture.
- 2. ELIMINATE MAINTE-NANCE TROUBLES. By-pass has patented, mechanically operated self-cleansing device which prevents clogging—keeps valve working properly.





FOR ADMINISTRATION BLDGS., and offices where silent operation is desirable, the use of Watrous SILENT-ACTION

Flush Valves is recommended. To specify, simply add words "SILENT-ACTION" after combination number.

THE IMPERIAL BRASS MFG. CO., 541 South Racine Ave., Chicago, Ill.



THEY BAY FOR THEMSELVES IN THE WATER THEY SAV

The Name HOPE'S Guarantees 1818 WINDOWS 1941



Airlines Terminal Building, New York, N. Y.

John B. Peterkin, Architect

SIGNIFICANT IS THE ARCHITECT'S SELECTION OF HOPE'S STEEL WINDOWS FOR THIS IMPORTANT BUILDING—CONCLUSIVE EVIDENCE THAT HOPE'S WINDOWS FILL EVERY REQUIREMENT FOR LIGHTING, VENTILATION, EFFORTLESS OPERATION, DURABILITY AND APPEARANCE.

HOPE'S WINDOWS INC., Jamestown, N.Y.

HERE, THERE, THIS & THAT

STATE SOCIETY FORMED IN BOSTON

On January 23rd and for the first time in this Commonwealth we had cogent reasons for believing that our Sleeping Beauty is about to regain consciousness.

Let the news be heralded far beyond these borders that upon the aforesaid date there was formed the Massachusetts State Society of Architects, an independent Statewide organization, alert, uninhibited, realistic, and for the common good of every one of us whose livelihood depends on the profession of Architecture. From its by-laws we read that its purposes shall be to stimulate and encourage continual improvement within the profession, to cooperate with other professions, to promote and participate in matters of general public welfare, and represent and act for the architectural profession in the State.

Practicing architects and experienced architectural men of all descriptions are eligible for full membership. Younger men may become associate members. Being a comprehensive organization it is articulated for working purposes by division into nine districts, each one contributing to the directorate. These are the officers for 1941:

President — John T. Whitmore, Boston; vice president — Otto Hermes, West Springfield; secretary —George H. Burr, Boston; and treasurer—Samuel T. Dubitsky, Fall River.

The directors and their districts are as follows: Pittsfield — J. R. Hampson; Springfield—Harry M. Seabury; Bernhard Dirks (Greenfield); Worcester—Cornelius W. Buckley; Robert Allen Cook (Milford); Fall River—Israel T. Almy; The Cape—Lloyd M. Hendrick (Pocasset); Brockton—S. Tyson Haldeman; Hingham — W. Bradford Sprout, Jr.; Boston—Charles G. Loring, Richard Shaw, and Leon Keach; Lawrence, unreported when these notes were written.

One hundred and twenty charter members witnessed the launching and now, a few days afterwards, eighty more applications for membership have been received. To put it mildly, trade is brisk and enthusiasm high. The first main business of the State Association will be to further passage of a registration law, one step in the long process of putting a floor under professional standards and applying the concentrated weight of a truly representative organization where it will do the most good.

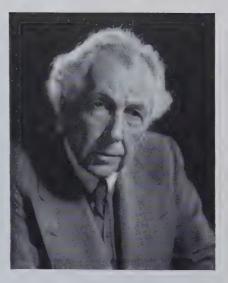
Let all architectural employes realize that good wages and continuous employment, in the private offices most of us prefer, cannot be achieved by edict, mandate or thaumaturgy. They are but the by-products of good business, and although the national economy may bat us about at will there are many anti-professional influences known to be vulnerable through unified attack. Here, then, is an opportunity for all good men to lend their force towards bettering their fortunes. Secretary of the State Association is G. H. Burr, 88 Tremont Street, Boston.

On February 6th at the Boston Architectural Club, and to the accompaniment of beer and sandwiches, there was a discussion of summer sketches by William James of the Museum of Fine Arts School. The critic cautioned against under-doing our third dimension in painting, and bespoke effort towards apportioning the relatively narrow range of pigments as accurately as possible when we try to record the full gamut of tonal values in nature.

Bert Buffey then whipped out his trusty stereopticon and obliged with a series of Canadian impressions which carried us back a ways into happy days of the Model T and three- or four-piece bathing suits; only the eternal hills showed themselves as immune to constant improvement. In the half-light of Bert's rendition dark figures skulked about the keg.

At the Boston Society of Architects' excellent meeting on February 4th Mayor Tobin and William Stanley Parker outlined a solution for Boston's serious traffic problem, through the building of arterial highways, both at grade and on high. For once everyone concerned seems to be in agreement on details of the remedy, so it now devolves upon the

(Continued on page 18)

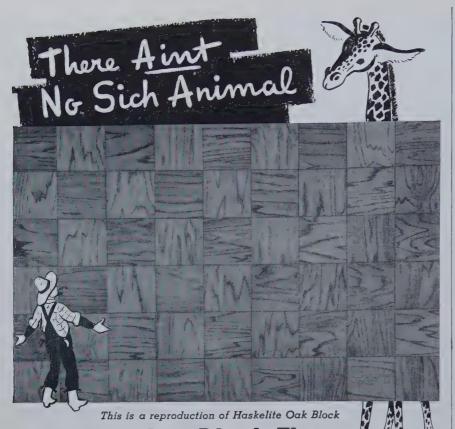


FRANK LLOYD WRIGHT

The Royal Gold Medal for 1941 has been awarded by King George to Frank Lloyd Wright, on recommendation of the Royal Institute of British Architects. In an announcement of this honor the R.I.B.A. Journal stated in its issue of January 13, "As a pioneer of modern architecture his buildings and the ideas underlying his work have had an incalculable influence on architectural thought and practice throughout the world . . . He developed and extended the line of American modernism, which originated with H. H. Richardson and his own master, Louis Sullivan."

A NEW CONTRIBUTOR

Readers of these columns will note a new contributor to the gossip section this month in the person of Frank E. Dopp of Canal Zone, who was inspired to send along news of the doings among architects down that way. Since he chose to head his column Panama Panorama, we have awarded him the nom de guerre (as Don Graf might say) of Panama Pete. We hope he will write often and that many readers will thus be apprised of the whereabouts and activities of erstwhile associates who have migrated to the tropics. Incidentally, the invitation is still open for correspondents in cities all over the country who can write interestingly and informatively about their architectural entourage to send in notes for this section. Why don't we hear from Indianapolis, for example, or St. Paul, or Dallas? The offer of ten smackers for each letter printed still stands.



BUT There Is a Block Floor that Won't Warp, Buckle or Cup

ullet Yes, there is a wood block flooring that is practically inert to the humidity changes that play such hob with ordinary block floors. So, if you've been compromising on your specifications because of past sad experiences with block . . . if you're specifying composition or other less desirable flooring no matter how loudly design or purpose cry out for wood block . . . Haskelite deserves your immediate investigation.

Here are the facts: In breaking from tradition, and producing a block compounded of three inseparably bonded veneers, Haskelite has been spectacularly successful in eliminating the shortcomings found in solid wood flooring. Even when subjected to abnormal moisture conditions, the cross-grained plies cancel out the natural tendency to expand or shrink. Warping or buckling are eliminated, shrinkage cracks are a thing of the past. When laid in accordance with Haskelite instructions floors can safely be laid in asphalt cement directly over concrete slabs in contact with or below grade...or over green concrete. Expansion joints are unnecessary, even over large areas.

In short, there'll be no kick-back headaches and no post-installation worries with this "successor to solid wood floors."

For full details, consult Sweets, Sec. 11, Catalog No. 84. Free samples, technical data, etc., sent on request.

> > > > Eyes Right for More Facts on Haskelite > > > >

HASKELITE MANUFACTURING CORPORATION

Dept. A413, Flooring Division

208 W. Washington St. Chica

Chicago, Illinois

HASKELITE Compound

[umber.

FLOORING

(Continued from page 17)

citizenry to prod their legislators into action. The BSA voted to participate in the prodding. As much as we hate to think of Atlantic Avenue being disrupted again, it would be worth something to get the trucks up overhead and out of harm's way.

A bit of old but interesting news has just reached me via express snail, for it seems that *Harry Wijk* found last spring in Scandanavia something less than pleasant and had to take the Trans-Siberian back to Boston. He wore out three clothes pins and used four cans of insecticide on the trip.

You can't always tell what originated with Joe Miller, but one architectural man has nicknamed his newborn Weatherstrip, same having kept him out of the draft.

LEON KEACH

PANÀMA PANORAMA

A fellow isn't on the Isthmus long before he becomes aware of the Architects' Disorganization—a group of Panamanian and Canal Zone architects who gather when the spirit moves them for an evening of conviviality. This group is sometimes dignified by the name, "Club de Arquitectos," but the former is more appropriate to the casual mood that pervades. For instance, there is no established day for meeting; there are no dues nor initiation fees, which we think is just dandy; also there are no officers, although Rogelio Navarro (graduate of the University of Virginia) is ring leader par excellence.

About once a month—not too long after pay day—we usually get together for a bit of elbow-bending followed by an excellent dinner at the swank Union Club. Usually "Major" Morrow or Jack Buechele of the Zone acts as master of ceremony. Dinner is followed by some frivolous or more serious business. Sometimes we are amazed by the remarkable feats of legerdemain rendered by Bob Minkus, of Chicago, who is a past master of the Old Army Game, among other things. What he can do with a deck of cards is nobody's business.

New faces appear at each gathering at the bar. At a recent meeting we were pleased to welcome *Thoron Groves*, A.I.A., of St. Louis, who enjoys the distinction of being the only architect in Col. Larkin's gang entrusted with the new set of locks.

He acts as coordinator and who is more qualified to act in such a capacity than the experienced architect?

The main interest of the Club de Arquitectos right now is the building of a representative float to appear in the parade of the forthcoming Mardi Gras. This year a super-colossal carnival is planned to make up for the teeny-weeny one of last year which was unofficial because of the recent death of President Boyd.

The architects' float will be dominated at the rear by a large comic figure of an architect at his drafting board with his inspired design in front. As typical tropical houses here are constructed on stilts to secure better air circulation, the architect's design represents a modern house on stilts. However, in lieu of the usual structural stilts there will be shapely feminine limbs forming the visible support, which we anticipate will have its appeal to 100% of the masculine spectators.

There is no sign of depression on the building scene here, nor has there been, that can be remembered. There was a time, several years ago, when Uncle Sam was feeling very poor and cut people's salaries in the Zone. But later he felt differently about it and restored them to their fair level. In Panama, generally, there has been a real building boom which has accelerated during the last few years because of the increased activity in the Zone.

Before anyone rushes to the nearest travel agent for passage on the Grace Line, I'd better add right now that Uncle Sam is amply supplied with architectural talent in the Zone, having imported many new pencil pushers during the past year. In Panama the slack is being taken up by recent Panamanian graduates of architectural schools in the States. One of the most promising of these younger men of the profession is Guillermo (Bill to you) De Roux, recent graduate of the University of Virginia, now engaged as an architect in the governmental bureau of Panama. His first commission is the design of a large, modern hotel to be erected in Boquete by the Republic of Panama to provide de luxe accommodations for vacationers to the cool heights of the Chiriqui province, which is near the Costa Rican border. This spot is becoming more and more a favorite resort with Canal Zoners and Panamanians alike. There is relief from

(Continued on page 20)





Get an Entirely New Slant on Plank — Look Into HASKELITE

• Like the block described on the opposite page, Haskelite Plank is unaffected by constant ups and downs of temperature and humidity. And its low installed cost makes its use practicable even in many interiors where the cost of fine plank floors previously ruled out their use. Haskelite Plank, for example, eliminates the need for wood subfloors when laid over concrete floors and saves the usual expense and labor involved in preparing the base with sleepers, fill, etc. Over wood subfloors, it is laid by blind nailing or in asphalt cement.

Available in selected oak with a penetrated finish that holds down maintenance expense ... finished in medium or dark with or without plug effects...backed by a two year guarantee...Haskelite is plank you can recommend without reserve wherever this type of floor is indicated.

HASKELITE MANUFACTURING CORPORATION Dept. A413, Flooring Division

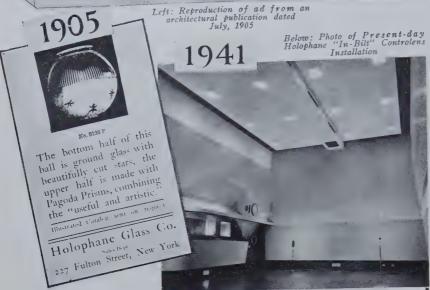
← See Opposite Page for Details on Block ←

208 W. Washington St.

Chicago, Illinois







Broadcasting studio of Station KNX, Los Angeles, Cal. Architect: William Lescaze, N.Y.C.

BACK IN 1905—Holophane was a consistent user of the advertising columns of the leading architectural periodicals of that time. The passing years have crowded the above "useful and artistic" design into obsolescence. But the same sound lighting principles which justified the use of Holophane units by the architectural profession still persevere . . .

FOR TWO GENERATIONS—since 1898—Holophane has contributed to lighting progress with products of scientific design and precision manufacture . . . Because the basic structural material of this equipment is imperishable crystal prismatic glass, these units are impervious to ordinary depreciation from time and use. The ultimate application of Holophane equipment is a result of the sound experienced counsel which has always been at the service of the architect and engineer.

THE ARCHITECTURAL ADAPTABILITY of Holophane equipment is engendered by its ability to become an integral part of the interior design . . . "In-Bilt" lighting was first made available by Holophane through its CONTROLENSES. No single development in recent lighting history has been of comparable significance. "In-Bilt" CONTROLENSES, for incandescent and fluorescent lamps, have been adopted in practically all fields of construction. Outstanding among these are Broadcasting Studios, Department Stores, Public Edifices, Airports, Hospitals, Schools and Recreational Institutes. It is significant that these are all essentially "Architects' Jobs."

TO MEET CHANGING TRENDS—Holophane will continue to design and manufacture controlled scientific lighting equipment . . . And offers the architectural profession every cooperation available through its design and engineering departments.



(Continued from page 19)

the tropical heat, one may enjoy the novelty of sleeping under blankets, wearing heavy coats in the evening, hovering near fireplaces, eating fresh strawberries, and other "fruits of more temperate climes."

When the paving of the Pan American Highway is extended to the north, Chiriqui will enjoy even greater popularity. Even now many people drive during the dry season to David, Capital of the Chiriqui province and third largest city of Panama. From David (pronounced dah-veed') one takes a mountain railway train to high-up Boquete, passing the while through coffee plantations where some of the world's finest coffee is grown. This coffee is often blended with inferior coffees to improve their quality. Well, anyway, you can see that it's a smart idea for the Republic to put up a swanky new hotel and to entrust the talented De Roux with its design!

Oh, yes, the Office Engineering Division of the Canal, thickly populated with architects and engineers, held its annual brawl on Valentine's Day. About three hundred came out to the Panama Golf Club and had themselves "a time." It was a grand night for it—cool and balmy with a tropical moon — you know, you've been to the movies. Hasta luego!

PANAMA PETE

MILLES EXHIBITION IN NEW YORK

What is described as the most comprehensive exhibition of the work of Carl Milles, the Swedish sculptor, ever to be held in New York will be opened at the Orrefors Gallery, 5 East 57th Street, on March 10, for five weeks.

This is one of a series of Milles one-man shows which started at the Baltimore Museum of Art last November and has been current during February at the Institute of Modern Art in Boston. From the Orrefors Gallery, the show will go to the Art Institute of Chicago for the summer and then probably to a series of western museums during the next winter.

The collection comprises about thirty sculptures in bronze, wood, and stone. In addition, plaster models of a number of fountain projects and a selection of pen sketches are included. A color film of Milles' American fountains at play will be shown.



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WORLD STANDARD for DRAWING PENCILS

When leading architects, engineers and artists throughout the country turn to TURQUOISE . . . when federal, state and industrial drafting departments adopt it with acclaim, we feel justified in proclaiming Eagle "Chemi-Sealed" TURQUOISE the new World Standard for drawing pencils. Its success comes from superiorities so marked as to be instantly apparent to critical users. Their findings confirm the basic improvements built in by our research scientists. Here are the facts:



Each of the 17 TURQUOISE grades is made from a separate basic formula of graphite and clay, spaced as uniformly as the markings on your rule, and held to precision standards by constant laboratory control. TURQUOISE gives you exactly the line you want from every pencil every time.

STRONGER POINTS

By Eagle's patented super bonding process, "Chemi-Sealed" TURQUOISE lead and wood are inseparably bonded to combine their strength against point breakage. TURQUOISE stands up under heavy pressure, saving interruptions and excessive resharpening.

SEALED-IN SMOOTHNESS

The rare waxes which lubricate every particle of TURQUOISE graphite are sealed in the lead by an impervious coating which is part of the super bonding process. There is no seepage of wax into the wood from aging or climatic conditions to alter the original perfection of smoothness and grading.

PERFECT PRINTS

Super-refined graphites selected for opacity are formed under 60 tons pressure into uniformly fine-textured leads. TURQUOISE makes knife-edge lines so dense and even that you get sharp blue prints or black prints direct from your uninked pencil tracings.

SEND FOR A FREE SAMPLE pencil or lead. Specify the grade desired, mentioning this publication and the name of your regular supplier. LEAD HOLDERS You can obtain TURQUOISE grading, strength, smoothness and reproduction quality in Eagle TURQUOISE Drawing Leads... five inches long, in one diameter to fit all standard holders. Grades: 2B to 6H.

FOR BRAFTSMEN'S

EAGLE PENCIL COMPANY, 703 EAST 13TH STREET, NEW YORK EAGLE PENCIL COMPANY OF CANADA LTD., TORONTO

POTOMAC PATTER

The theme of the Defense Works Program now seems composed to the point of presentability. While its basic elements are defined, its variations include harmony and discord, subtleness and blaring crescendos, timidity and daring. To the general public this may mean something or nothing but the relevancy of Housing and Defense structures to our profession has great moment.

Since our last report, the design and production section of Public Buildings have turned out an unparalleled job. Witness the figures: approximately \$41,000,000 worth of housing was placed under contract last month. Considering that the average cost per unit house is \$2,500 and the units consist of one- and two-story detached, twin, row, and quadruplex houses, varying in architectural character with the locale it is possible to realize the vast quantity of drawings required. True these drawings are not elaborate, but they are permanent and thoroughly comprehensive, including

topographical, landscape, and utility service layouts. While it may not have been possible, due to first consideration of cost, to give to Defense Housing a greater essence of architectural quality, contract prices have been so favorable that future designs will no doubt be given that certain architectural shot-in-the-arm.

Now that the housing designs of PBA are to be more reassuring, it appears that William "Balcony Bill" Lescaze's talk before the Washington Chapter of the A.I.A. was in vain. Although his subject was announced as "Architecture by Architects-for a Change," he spoke more or less extemporaneously on bureaucratic bungling, unfair restraint of good architects' desire to help, and kindred finger-pointing at your poor Uncle Sam. Besides this plea for relief of American architects not in Government employ, and a plea for relief for British architects, he also reported his achievement in designing an ultramodern office building for this staid city. The aforementioned nickname of "Balcony Bill" was conferred when a local newspaper's columnist interviewed him and published a story on the whys and wherefores of his full facade four-foot balcony of brick and concrete overhanging a wall of plate glass. His answer concerned itself with light and heat and air conditioning — functional, you see, and creditable, too. At least the owners thought so, for when the Building Inspector's office refused to permit the overhang beyond the building line, they set the building back four feet. A feather in your cap, B B.

arranged to have the meeting of the Chapter in the place which was once a night club known as the Pirate's Den. While the picturesque piratical atmosphere was novel enough, the twelve-inch per person seating arrangement, the food and the temperature of the room were subject to serious complaint. After thirty minutes in that room, most of the seventy attendees were stiff in the joints. My secretary says to stay out of those

service are still continuing. The most recent one of note concerns Roland B. Amateis, who left PBA to join the U. S. Army Engineers as Civilian Architect for construction of defense work at Trinidad. Yo-ho and a bottle of rum.

Apparently as a novelty, somebody joints (joke).

Resignations from Government



Every man has his own clean running water—no waiting. Section of washroom in Norton Co. plant, Worcester,

Group Wash Fixtures Preferred for **Leading Manufacturing Plants**



Bradley Washfountains are available in precast marble or stone, porcelain enamel and stainless steel.



Multi-Stall Showers, five show ers in one group unit. Only one set of piping connections required for all five stalls.

ARCHITECTS and business executives are largely responsible for the constant increase in the use of Bradley Washfountains and Multi-Stall Showers.

Eight to ten persons wash simultaneously at a Bradley 54" diameter circular Washfountain each user supplied with clean, sanitary running water—and water consumption is reduced by as much as 80%.

Bradleys cut installation and maintenance costs too—an 8 to 10-person Washfountain or 5-Stall Shower requiring but one set of piping connections,—no more than for a one-person wash basin or single-stall shower.

Washroom layout suggestions for new or existing buildings are included in our booklet "Washroom Layouts"—write for a copy . . . BRADLEY WASHFOUNTAIN CO., 2277 West Michigan Street, Milwaukee, Wisconsin.

BIRAIDIIFY WASHFOUNTAINS and MULTI-STALL SHOWERS



SPECIFY "PENNVERNON". NOT JUST "WINDOW GLASS"

There are varying degrees of quality in window glass, as in almost everything else. That's why the name "Pennvernon" has come to mean so much. It stands for uniformly high quality in window glass. It assures a freedom from distorting defects rare in sheet glass making. It identifies a glass that gives good vision, that is bright and reflective of surface on both sides of the sheet. And it marks a glass which is nationally known and nationally available through our many branches and thousands of dealers. Pittsburgh Plate Glass Company, Grant Bldg., Pittsburgh, Pa.

PENNVERNON WINDOW GLASS
PITTSBURGH PLATE GLASS COMPANY

"PITTSBURGH" stands for Quality Glass and Paint



Today's SUNTILE natatorium is as far removed from "the ole swimmin' hole" as Miss America's strapless, backless, middleless, bathing costume is from the one she wore 20 years ago.

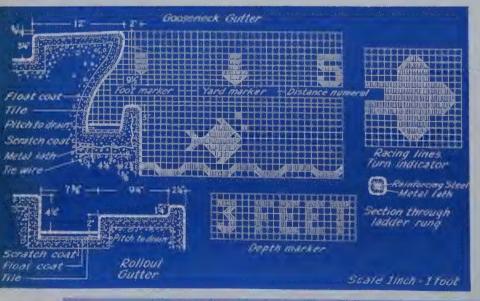
Not that real clay tile for man-made pools is a new idea. Clay tile has been the most consistently popular material for this use since the days of Cleopatra.

The durability, the beauty, the lifetime economy of real clay tile are universally known. BUT NEW THINGS

HAVE HAPPENED TO SUNTILE. Special color combinations, aquatic designs, installation details. The new, original, and creative things that are being done with SUNTILE, today, are presented for you in the new edition of Sweet's, Section 11, Catalog 2.

See the SUNTILE Rainbow Chest with its interchangeable panels of actual size tiles at your Suntile contractor's showroom.

NATATORIUM DETAILS... RECOMMENDED INSTALLATION FOR 1941



Two refinements are offered in the design and installation of the standard goose neck type scum gutter: (1) The forming and reinforcing of the handrail by using metal lath, which has been imbedded in the scratch coat. This eliminates the necessity of installing pencil rods in the concrete (for that purpose) with the usual difficulty of securing their proper alignment for the finished tile work. (2) The elimination of coves inside the scum gutter to avoid the usual difficulties of alignment that are encountered when it is necessary to pitch the tile in the bottom of the gutter to the drains. Also shown is a roll-out type gutter which is becoming increasingly popular. Low installation costs and ease of maintainance are factors favoring this type of gutter.

THE CAMBRIDGE TILE MANUFACTURING COMPANY

SUPERINTENDENTS OF CONSTRUCTION NEEDED

An examination has been announced by the United States Civil Service Commission to secure superintendents of general construction for work in the national defense program. Broad and responsible experience is required, and qualified persons are urged to file their applications at the Commission's Washington office where they will be rated as received until December 31, 1941.

There are several grades of positions with salaries ranging from \$3,200 to \$5,600 a year, less a $3\frac{1}{2}$ per cent retirement deduction. In general, the duties involve the direction of foremen, laborers, and mechanics on large construction projects. Appointees will inspect materials and workmanship to see that they conform to specifications and will organize men and materials for efficient construction operations.

Competitors must have had progressive experience in the field of general construction. Part of this experience must have been as superintendent on large projects involving excavation, reinforced concrete, steel, wood, and masonry, and supervision of three or more foremen of different building or construction trades. Engineering courses completed at a college or technical institute may be substituted for part of the general experience.

Further information and application forms may be obtained from the Secretary of the Board of U. S. Civil Service Examiners at any first- or second-class post office, or from the U. S. Civil Service Commission, Washington, D. C.

FIRE UNDERWRITERS KEYNOTE DEFENSE

Commemorating the seventy-fifth anniversary of its founding in 1866, the National Board of Fire Underwriters this year will conduct an intensive campaign to stimulate country-wide recognition of the increased need for fire prevention as a contribution to the National Defense program. The anniversary program will reach its climax at a two-day meeting at the Waldorf-Astoria Hotel in New York on May 27-28, when leaders in many fields of endeavor will emphasize the part that the National Board of Fire Underwriters has played in American progress.

GARDEN DESIGN

A competition in garden design offering a \$500 Fortieth Anniversary Scholarship to the Lowthorpe School of Landscape Architecture at Groton, Massachusetts, has been announced. The scholarship covers one year's tuition 1941-42 at the school and is open to women students not more than 23 years old.

Information about the Scholarship may be obtained from the Fortieth Anniversary Committee, Lowthorpe School, Groton, Massachusetts. The dead'ine for designs is June 2.

ATLANTIC COUNTY SOCIETY ELECTION

The following officers of the Atlantic County Society of Architects, a member of the New Jersey Society of Architects, were elected at the Annual Meeting in Atlantic City, N. J., last month. Robert A. C. Gilfillan, President; Charles Adams, Vice-President; John J. Boyce, Secretary; Abraham L. Brooks, Treasurer.

The Society, in conjunction with local engineers and builders, is planning to revise the existing building code of Atlantic City.



Pecora invites your specification and request for details

PECORA PAINT COMPANY, INC. Sedgley Ave. & Venango Street PHILADELPHIA, PA.

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Now Combined in One Specification. TODAY'S MOST MODERN LIGHTING AND **NOISE-CONTROL METHODS**

New J-M specification combining Fluorescent **Lighting and Acoustical Treatment permits** architects to plan more efficient, distinctive offices even for clients with restricted budgets

BY SPECIFYING J-M Sanacoustic in combination with fluorescent lighting, architects Harry Hake and Harry Hake, Jr., assured quieter offices and more uniform, glareless light for this Cincinnati

publishing house. This modern treatment cuts down strain on employees . . . increases efficiency. General Contractor, Ferro Concrete Construction Co. Consulting Engineer, O. W. Motz.

TO TWO FACTORS contribute more to high office efficiency than correct lighting and effective sound control. By specifying the Johns-Manville Acoustical Treatment in combination with Fluorescent Lighting, you give your clients the benefits of both for but little more than the usual cost of fluorescent lighting alone.

This modern J-M ceiling construction helps you plan attractive, more efficient office interiors. Ceilings are smooth and flat because the lighting troffers are recessed in J-M Sanacoustic. The fluorescent lighting cuts down on shadows and glare . . .

provides unusually uniform light. Yet it actually gives more light for the same wattage. And because the Sanacoustic effectively deadens nervewracking noise, offices are more efficient ... working conditions more pleasant and healthful.

Furthermore, this J-M ceiling construction is permanent. Little if any upkeep is ever required. When relocation is necessary, all materials can be salvaged for use in the new quarters. For full details, write Johns-Manville, 22 East 40th Street, New York, N. Y.





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reinforcing fabric securely attached to the "form" element—a strong, fibrous, cord-reinforced, water-resistant backing. • Pittsburgh Steeltex for floors imparts positive reinforcement to the concrete through actual embedment of the steel fabric in the slab without special blocking, and prevents loss of grout and fine aggregate through the lath. Thus Pittsburgh Steeltex literally binds the concrete into a strong monolithic floor, safely distributes load stresses, and inhibits progressive cracking. • Speedily

and economically applied from rolls, and eliminating the need for additional reinforcing and other forms, it provides a safe walking surface for the workmen and reduces construction costs to a minimum. Write today for full technical facts.

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Construction Products Division
1664 Grant Building Pittsburgh, Pa.

Pittsburgh Steeltex

THE MODERN REINFORCEMENT AND FORM FOR CONCRETE FLOORS AND ROOF SLABS



Living Rooms

In Genuine White Pine nature has provided a lumber which has earned its imperishable place in the high esteem of architects since the days of Christopher Wren.

For creating that *friendly* atmosphere, in the home, office and store, Genuine White Pine is unsurpassed with its beautiful light color, softness and straight grain.

For paneling, oiled, waxed or stained, the tremendous versatility of this famous wood gives that gracious touch which makes a house a home. Equally important for exterior finish, siding, sheathing, etc., Genuine White Pine stands supreme in its weather resisting qualities, which time has attested through the centuries.

There are ample supplies of superior Genuine White Pine timber gracing the slopes of Idaho and Montana to serve the building needs of America permanently. Contrary to the belief that exists in some quarters, Genuine White Pine Lumber is neither scarce nor expensive.



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Each board is double endmarked "Genuine White Pine" on one end and on the other "Weyerhaeuser 4-SQUARE," and has those added features of all 4-SQUARE lumber, namely, square, smooth ends, exact lengths and proper seasoning. This makes for sounder construction and effects time and labor saving.

WEYERHAEUSER SALES CO., Saint Paul, Minn.

In the new

NATIONAL GALLERY OF ART

... over 400,000 bd. ft. of Armstrong's Corkboard guard air conditioning efficiency!



MAXIMUM air conditioning efficiency is a "must" in the huge new National Gallery of Art, Washington, D. C. (containing one half million sq. ft. of floor space). Over 400,000 board feet of Armstrong's Corkboard on ducts, fan-housings, and dehumidifiers help make this high standard of operating efficiency possible.

There are three main jobs for Armstrong's Corkboard in this immense air

conditioning installation: preventing destructive condensation; saving costly refrigeration; and helping to control room temperatures within comfortable ranges. This pure CORK insulation is well equipped to do these jobs because it effectively bars heat's passage and resists moisture. It is strong and rigid, yet light in weight, and will stay in place without sagging or buckling. Properly installed, Arm-

strong's Corkboard will give years of trouble-free insulation service.

You'll find Armstrong's Corkboard ideal for all air conditioning installations. It is made in easily handled board sizes, and in thicknesses to meet every temperature requirement. Write today

for all the facts to Armstrong Cork Company, Building Materials Division, 922 Concord Street, Lancaster, Pa.



CORKBOARD BEING APPLIED with adhesive on curved surface of fan-housing in the new National Gallery of Art, Washington, D. C. Engineer: Clyde R. Place. Architect: John Russell Pope, N. Y. C. Associate Architects: Eggers & Higgins, N. Y. C. Contractor: Vermilya Brown Co., N. Y. C. Mechanical Contractor: Riggs Distler Co., Baltimore. No destructive condensation here. Cold air ducts in this huge new structure are lastingly protected against condensation and heat loss with 1" Armstrong's Corkboard. Exposed ducts have plaster finish, concealed ducts left without finish. Compressors supplying refrigeration are insulated with Armstrong's Cork Covering.



Armstrong's CORK INSULATION

CORKEGARD

CORK COVERING

VIBRACORK



Cocktail Lounge, T.W.A. Terminal, Albuquerque, N. M.



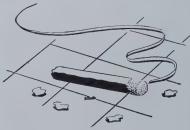
for prompt, bustling action. In waiting rooms, lounges, restaurants, offices and restrooms, it stirs thousands of feet into action ... into contact with floors that must wear well and look well.

Tile-Tex has all the necessary floor qualities essential for modern airport terminals -- long-wearing, colorful beauty; safe, comfortable footing; and an almost un-hurtable surface that resists the abuse of baggage blows and burning cigar and cigarette ends. First cost is low-maintenance simple and inexpensive.

You will find design suggestions and complete color charts in the Tile-Tex catalog shown in Sweet's, page 11-64. If you wish, our Design Department will be glad to make specific suggestions or submit sketches.



Contact with the grinding wear of constantly pounding feet demonstrates that Tile-Tex resists slippage and stands up under the hardest punishment of traffic.



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Contact with scraping chairs, tables and feet means but little in the long life of Tile-Tex.



Contact with the cleaning brush and chemicals reveals that Tile-Tex is remarkably easy and economical to maintain . . . and its beauty lives!

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Can your afford. TO SPECIFY ANYTHING BUT THE BEST?



Architects agree that products and equipment they specify must provide the results their clients have a right to expect.

They know that this is particularly true in the specification of heating and ventilating products. Dependable, efficient operation for modern comfort and convenience... the results that clients expect... can be provided only by the best heating and ventilating equipment.

For more than 30 years, Architects have specified Herman Nelson Products in preference to others, because these products have proved in actual service that they can be depended upon to provide superior results. Today, as in the past, Architects are unwilling to relinquish this assurance of quality because of the slight additional cost of Herman Nelson Products.

THE HERMAN NELSON
HORIZONTAL SHAFT
PROPELLER-FAN TYPE

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Designed for ceiling suspension, the Herman Nelson Horizontal Shaft Propeller-Fan Type hiJet Heater is widely used in industrial and commercial buildings of all types. It provides comfortable temperatures in the working areas without waste of fuel or space. This hiJet Heater also solves drying and other manufacturing problems.

You are invited to consult Herman Nelson Sales Representatives, located in principal cities, or the Home Office at Moline, Illinois, for complete information about this and other quality heating, ventilating and air conditioning products.

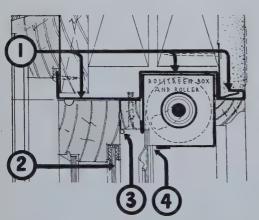


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THE ONLY TRULY COMPLETE WINDOWS



Stock Size Pella Casement Units combine into any proportion of width and height. Muntins may be omitted. These 100% factory assembled and fitted windows save on installation costs. Save drafting time — ask for FREE full size Pella details.

1. WELDED STEEL FRAME - WOOD LINED

Made of 16 gauge rust proofed galvannealed steel, full jamb width $5\frac{1}{16}$ ". Frame lined with clear *White Pine* (other woods if desired). Genuine White Pine Sash — toxic treated. Fits all types of wall construction.

2. DUAL GLAZING

Removable single panel Libbey-Owens-Ford DSA glass, set in rubber lined cadmium plated frame. Practically invisible. Mounted on wood sash with hinged clips. Efficiently insulates against winter cold and summer heat.

3. WEATHER STRIPPING

Exclusive Pella design—Alumiseal (special tempered aluminum alloy) compression type—adjustable. Installed so you can see it work. Not affected by painting.

4. ROLSCREENS

Built-in type. Roll up and down like a window shade. Always in place. No putting up—no taking down. Screen wire is 16 mesh rustproofed "AluminA" with triple selvage and 4 double strands near edge for extra strength. Guaranteed for 10 years. These inside screens preserve the beauty of window effects you create! (Rolscreens are also available for all other makes and types of windows.)

Write today for Free Book

"Collection of Pella Window Ideas" contains numerous pencil renderings showing how Pella Casements are adaptable to all styles of architecture. It is file size. Get your free copy by writing at once to Rolscreen Company, Dept. 131, Pella, Iowa.



Pella CASEMENTS

OLD FRED'S GHOSY

OUT OF ITS WITS

by Middletown's up-to-date architects

Twenty-five years ago, Old Fred, Middletown's furnace man, used to make the rounds shaking grates and piling ashes. Today, Fred's ghost returned to visit the Middletown cellars . . . and got the surprise of its "life." Gone were the ash-heaps and coal bins. In every new home, and many an old one, too, Middletown's architects had included a tidy basement recreation room.



WHEN you plan basement playrooms, remember they require floors which can be used safely over concrete in direct contact with the ground. Low-cost Armstrong's Asphalt Tile is safe, because it's highly resistant to moisture and alkalis.

Remember, too, that playrooms require color. Forty-one striking plain and marble patterns are available in Armstrong's Asphalt Tile. Custom-effects and special insets cost very little extra.

Basement floors must be easy to clean, and long-lasting. Armstrong's Asphalt Tile needs only routine sweeping, occasional washing and waxing, to maintainits original color and freshness indefinitely. Years of service won't dim the beauty of this asphalt tile—because the handsome colorings run right through the material. Costly refinishing isn't needed.

Armstrong's Asphalt Tile is low in cost—easy to install (by hand, a block at a time). Get all the facts about this sales-

HAPPY IS THE CLIENT WHO HAS an attractive basement recreation room such as this one in the home of Lou Cohan, Denver, Col. The floor of Armstrong's Asphalt Tile withstands the ravages of the moisture and alkalis in the concrete subfloor. Insets are factory-cut—inexpensive. Contractor: Denver Marble & Tile Company.

building basement floor. See "Sweet's" or write now for "Low-Cost Floors for Modern Basements." Armstrong Cork Company, Building Ma-

terials Division, 1206 State St., Lancaster, Pennsylvania.



ARMSTRONG'S
Asphalt Tile

THE LOW-COST FLOOR WITH THE LUXURY LOOK!







There are seven OIL furnaces for various heating capacities

75,000 Btu per hr. to 450,000 . . . there's a G.E furnace (oil or gas) that's specially designed to give your client maximum comfort at lowest cost. In addition, there's a G.E attachment type burner for the conversion of new or used heating systems.

Compare these comfort advantages of the G-E Oil Furnace: G-E steams within 2 to 3 minutes after thermostat calls for heat. G-E Flame Detector provides complete shutdown within 5 seconds in event of flame failure. Fine atomization breaks each drop of oil into 100 million particles to insure complete combustion. These and many other features of the G-E furnace combine to give real heating efficiency—reducing fuel bills 25 to 50% according to enthusiastic testimonials!

Turn to G-E for all your heating and air conditioning equipment. Consult Sweet's $\frac{26}{11}$, or write to General Electric, Division 250, Bloomfield, N. J.

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G-E Oil Furnaces (steam, hot water, vapor) seven different sizes. Year 'round domestic hot water coil optional. Also a complete line of G-E Gas Furnaces.



G-E Winter Air Conditioners (oil or gas fired) circulate warm, clean, moistened air. A single switch provides circulation in summer. Cooling equipment can be added.



Compact G-E Units for cooling a single room, a group of rooms, for conditioning the whole house... or commercial buildings. Unusually quiet. Also a line of Air Circulators.



G-E Unit Air Conditioners for low-cost air conditioning in shops, restaurants, offices. Complete range of sizes. Low in cost. Easily installed, little or no duct work needed.





... little house goes to market in a BIG WAY!

"Design for Happiness" low-cost, high-livability homes are pulling new home prospects out of hiding. Libbey-Owens-Ford, with the co-operation of F.H.A., invites architects, builders and retailers of building materials to come into this program. Help us put families into such well-designed, quality built homes—made brighter, lighter, gayer and more livable with glass.

The program has nationwide radio and magazine advertising support. These homes sell fast—and on the facing page you can see why. You can profit by helping us make these homes available in your community.





This free illustrated booklet describes "Design for Happiness" glass features. Write for your copy, and for information about this program and your part in it. Address: Dept PP-341, Libbey-Owens-Ford Glass Company, Toledo, Ohio.

LIBBEY-OWENS

Yes, Glass DOES Help Sell Houses!

Below are shown typical glass installations in "Design for Happiness" Homes. Such features help sell higher-priced houses, as well as these low-cost homes. And, such glass designs are stout aids in selling remodeling jobs . . . they provide the glamour, with real "eye-and-buy appeal."



Built-in mirrors of polished plate increase the apparent size of a living room...add beauty and utility for any room.

Novel, inexpensive arrangement of 3-panel door mirrors. Half length mirrors on closet doors swing to give angle views.





A disappearing dressing table and mirror, attached to the back of the closet door...saves space...out of the way when not needed.

Storm windows fasten on in a jiffy. They eliminate frosted windows, reduce drafts, increase home comfort and cut heating costs.





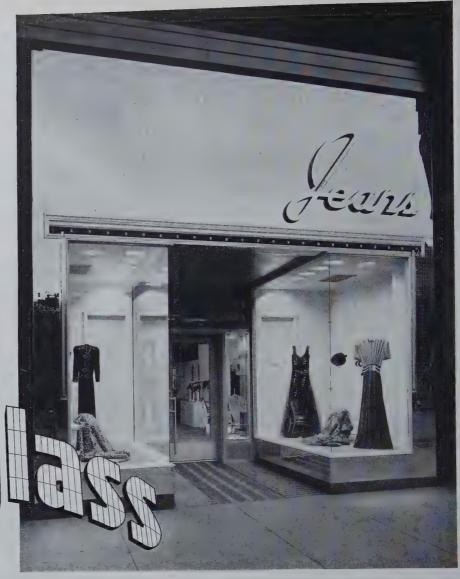
Planned kitchens afford the utmost in laborsaving convenience and utility. Large windows and decorative Vitrolite glass give brightness and beauty.

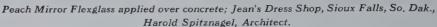
Vitrolite wainscoting to protect bathroom walls around the tub. Impervious to moisture, Vitrolite is easy to clean, never looks dull or faded.



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for Smart, Colorful Decoration

Flexglass is new, exciting, exotic . . . real glass in 30 different colors and patterns. In the hands of skillful architects, its design possibilities are unlimited, particularly where interior or exterior schemes require vivacity and charm. For store-front use its attention-getting value is important. Says Architect Spitznagel: "Due to the reflective quality of the material, color changes from silver to deep copper to black, depending upon lighting and atmospheric conditions." Installation is simple and speedy because Flexglass can be cemented to any smooth, hard surface. You will find Flexglass an intriguing, decorative material with which to transform existing structures, or to express your ideas in plans now on the boards. Please write for samples and information.



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Flexwood and Flexglass are manufactured and marketed jointly by The Mengel Co., Louisville, Ky., and the United States Plywood Corp., New York

PUBLIC RELATIONS

A SECTION EDITED BY D. KNICKERBACKER BOYD

The Editor of this Section, both for Kenneth Reid and for himself, expresses here keen appreciation of the many personal commendations given them upon the inauguration of this new Section. Also their thanks for the numerous congratulatory messages received from officials of Chapters of the Institute and State Associations as well as from individuals—architects and producers.

More particularly, however, do we wish to gratefully acknowledge similar messages accompanied by interesting and valuable suggestions, the subjects of which either are included in these pages, or will be as soon as practicable.

It is most encouraging that this new Section has at once elicited not only much of the approval which was hoped for but has already brought out many excellent points to be considered and perhaps promulgated. Counting upon a continuance of like suggestions, added to the program as previously conceived, we shall present an array of activities from which selection may be made of those applying to particular regions or special occasions.

It is not necessary that these be "something new." While original thoughts are always welcome, we believe that what the profession in each part of this great country wants to know about is what has been accomplished in other parts to earn greater public recognition. We wish to relay such examples for emulation. We will read, yes! But we will further appreciate being personally informed. Comments, suggestions or news items appropriate to this Section will be welcomed by:

D. KNICKERBACKER BOYD 4 South 15th Street, Philadelphia, Pa.

"PRIVATE" ARCHITECTS DESIGNING DEFENSE BASES

A Suggestion to Chapters and State
Associations

We hear so many complaints by architects about not being employed by the Government and the suggestion to protest so often made, that it seems well to pay some attention to the alternative idea of complimenting the Government when architects are employed. This might prove a very effective contribution toward bringing about the desired result. But it should be collectively done. We do not mean that criticisms should not be leveled at the Bureaucratic method but to suggest also that we should resort to compliments when deserved.

Ely Jacques Kahn, in his constructively critical Guest Editorial of last month, said "Jobs have been given to a few architects and we should be grateful, as a group, that these few represent high calibre in the profession and will justify their appointment." He evidently has particularly in mind the Defense Bases along the Atlantic. For these, the following firms have been appointed: Voorhees, Walker, Foley and Smith; Shreve, Lamb and Harmon; Shaw, Naess and Murphy; and Holabird and Root.

As a matter of bringing about better public relations and a further appreciation of architectural services (and perhaps the appointment of architects for the four other bases) we offer the suggestion that each Chapter of the Institute and each State Association write the Government congratulatory letters upon the appointments already made.

To offer possible assistance in this matter we print here, through the courtesy of Frederick G. Frost, a copy of his letter on this subject.

"Major General Schley, Chief of Engineers, Corps of Engineers, Washington, D. C.

My dear General Schley:

The New York Chapter of the American Institute of Architects wishes to express to you its approval of the method you have adopted in the plan and design of the recently awarded air bases along the Atlantic Coast.

This method, we understand, is the selection of an architectural and engineering firm to work together in cooperation under contracts which, we understand, are satisfactory both to the government and to the firms.

As the Defense Program advances, we sincerely hope that other branches of the government with similar projects will follow the excellent example set by the Engineering Corps.

Yours sincerely,
(signed) FREDERICK G. FROST,
President."

BOOKS AND PAMPHLETS

(1) The Aetna Casualty and Surety Company, from its offices in Hartford, Conn., but obtainable from any of its branches throughout the United States, issues a very instructive and helpful little 8-page booklet entitled Pointers for the Members of Building Committees. Inside of the cover, which resembles the blue print of an architect's plan, are pages of text devoted to these nine pointers on Letting Construction Work:

1. Select a Competent Architect.

Select a competent architect—it is false economy to engage a poor one—and give him plenty of time to work out a design that meets your requirements and is within the funds available. It is much easier, also cheaper, to change the plans during the designing stage than after the contract is signed. A construction that fits your needs is more apt to be produced after a close study of all the details than as the result of a sudden inspiration or the servile copying of something constructed elsewhere.

- 2. Make All Preliminary Decisions Promptly.
- 3. Complete Details Make for Lower Cost.
- 4. "Complimentary Bids" Valueless.
- 5. To Obtain Maximum Value.
- 6. Give Bidders Time to Prepare Estimates.
- 7. Open Bids Publicly.
- 8. Dangers of Unbonded Contracts.
- 9. Contract Bonds Eliminate Chance.

OWENS-ILLINOIS GLASS COMPANY

GLASS BLOCK

INSULUX PRODUCTS DIVISION

March 15, 1940

Lucht & Anderson, 432 Falisade Ave., Cliffside Park, N. J.

Gentlemon:

The nature of many building materials does not lend them to consumer promotion. Insulux Glass Block, on the other hand, is a dramatic material that, in our opinion, will react to such promotion. The more that the product is understood, the more it is appreciated and used.

With this line of reasoning, we have embarked upon a consumer campaign in TIME magazine and AMERICAN HOME magazine. The greater weight of our advertising will be in TIME, for we feel the influence of this magazine is broader per dollar expended in all fields of building than any other.

It is our belief that for any new building material to be used at its best, the advice and direction of an architect is essential. Proof of this is illustrated in the enclosed copy of the first of our series of advertisements in TIME.

It is our intention to emphasize the architect in these ads. First, because through your guidance our product will be used correctly, and second, because in our four years in the building business we have come to realize that the architect must play an increasingly important part if building in general is to be attractive and practical.

These ads on Insulux Glass Block will stimulate the interest in this product. You will find an increased demand for knowledge concerning it. If at any time you should like our assistance, please do not hesitate to call upon us.

Very truly yours,

OWENS-ILLINOIS CLASS COMPANY

S. J. McGiveran

HOW ARE ARCHITECTS TAKING ADVANTAGE OF THIS?

LAY MAGAZINES

(1) An important glass manufacturing company, which believes in recognizing the importance of the architect and in proclaiming that fact publicly in advertising which reaches prospective clients of our profession, addressed a letter to all registered architects. One of these letters has been sent to the editor, which is here reproduced with the notations made by the architect recipient. These speak for themselves. What is the real answer?

(2) No architect should fail to read and no prospective home builder fail to follow the advice given in the article entitled "Don't Be Your Own Architect." It was written by Roger Burlingame and first published in *The American Mercury* for June, 1939. In the first paragraph the author says, "I have made one resolve that is flat and final and will last as long, I hope, as I do: I shall never again undertake any kind of construction without first hiring an expert." The remaining five pages are full of

humor, pathos, and sound suggestions. It was reprinted in *The Octagon* for August, 1939. And the officers of the Institute and some readers wrote letters of congratulation to the magazine and to the author. If more architects would do likewise under similar circumstances, it would encourage editors to print other such articles.

E-NOTE

A Building Industry Opinion of the Architect

"No construction service is so necessary for sound, permanent and economical construction, as is that afforded by the architect in his planning, designing, and supervising service. Such comprehensive service pays building ownership never-ending dividends upon their lifetime investments. The utilization of architectural service is the real approach to sound construction and integrity in the construction industry."

OSCAR A. REUM, President Contracting Plasterers Int. Asso. As printed in the official journal of the Operative Plasterers and Cement Finishers International Association.

NEWSPAPERS

(1) Letters by Architects. At the November 1940 meeting of the New York Chapter, devoted to the subject of Public Relations, the chairman of that Chapter's Committee on Public Information (Kenneth Reid) in announcing the sub-division of activities among the 16 members of that newly re-organized Committee, pointed out how potent a force "Letters to the Editors" could become. These contributions, said he, are widely read by the public, and the frequent appearance of architects' names, in connection with comments on civic affairs, music and the allied arts, community planning and on various cultural subjects as well as on matters of general interest would impress the readers with the well rounded qualities and public spirit of this profession.

RADIO

(4) Last month we spoke of the Southern California Program entitled "What, No Architect?" Another broadcast is now running in the same State. It is called "We're Building a House," The "actors" are real architects, real clients and real builders. The California public will certainly be informed as to the advantage of architectural services for small homes. Architects will then come into their own in that speculative-builder-dominated field. Satisfied home owners will recommend competent architects to their friends and all will be prospective clients for other types of buildings also. The National Broadcasting Company is now seeking a sponsor.

The series starts with Architects Albert F. Roller and Roland Springham, and clients Mr. and Mrs. Jack Edwards and their three children. Station is KGO, San Francisco.

In the first program the family points out all the shortcomings of their present home, and tells what they have long dreamed of for their new one. First a site is decided upon, as their architects assure them it is ideal for the type of architecture they want. And then comes much interesting discussion over the planning and designing of this, to them, most important building—their home. While the house is being built there will be a second series of broadcasts.

BOOKS AND PAMPHLETS

(2) Some Documents, Articles, and Literature on the Services of the Architect.

Here will be built up eventually a Bibliography of all worthwhile contributions to this vitally important subject — albeit most of them have been, in the past, prepared too much from the angle of the technician and not sufficiently popularized in their appeal. Merchandisers, in their own language, would say "the subject should be approached from the standpoint of the buyer and not that of the seller." To this end appropriate documents in language for popular consumption should be prepared and widely distributed in the form of brochures.

- a. One should be prepared for local use and national distribution to financial institutions, insurance companies, corporations and others, who should much more extensively employ competent architects, engineers and builders and use quality materials.
- b. Another should be prepared for popular consumption by prospective home owners, and for distribution at Exhibitions, "Home Shows," etc.
- c. Another could consist of authoritative information on maintenance and proper upkeep of buildings for distribution by architects to owners for whom buildings have been satisfactorily completed under architectural services.
- d. Still another could show, by illustrations and text, examples of advertising in popular magazines and trade publications by national manufacturers of building materials and equipment, of how they advocate the employment of trained architects in connection with all building matters.
- (3) Documents prepared by the American Institute of Architects.
 - a. "Functions of the Architect," A.I.A. Document No. 186—1928, subdivided as follows:

The Building—The Architect—The Duties of the Architect and Owner—The Reasons for Employing an Architect—The Architect's Charges and the Cost of the Work—The Selection of an Architect.

b. "The American Institute of Architects," Document 285 — 1939, subdivided thus:

In the Service of the Profession—A Strong Organization — Schedule of Minimum Charges—Books and Documents — Committees — Housing — Education — Architecture and the Allied Arts — Structural Service Department — Public Information — Registration Laws — State Organization.

- c. "A Statement Concerning the Profession of Architecture," Document No. 259 (a)—1939.
 - Part 1. "The Duties and Responsibilities of the Members of the American Institute of Architects."
 - Part 2. "The Architect's Services on a Building Project and How to Select an Architect,"
 - Part 3. "Concerning the Architect's Services, Fees, and Contracts."

MOVING PICTURES

(1) At the 53rd Convention of the American Institute of Architects, May 5-7, 1920, in Washington, the Resolution here quoted was introduced by D. K. Boyd, unanimously adopted and referred to the Board, for action. The intention was, that in addition to recognizing a tribute to our profession, such action might encourage other film producers also to employ architects, with public announcement to that effect:

"The American Institute of Architects recognizing the vast possibilities and the potential value of the moving picture as a factor in the education of the public, and appreciating the importance of the correct presentation of architectural subjects and environments as affecting public taste and appreciation of architecture and other fine arts thereby,

"Resolves, That the appreciation and thanks of the Institute be extended to the Realart Films Corporation and such others as have given this matter their thoughtful attention through appointing Directors of Architecture and in making public announcement of this fact when displaying their films."

Diligent search at the Octagon subsequent to the Convention failed to reveal that any letter to anybody was ever written on this subject. Perhaps a compliance with this vote might have resulted in a more general recognition of our profession by the "movie" industry today and even in a better portrayal of architectural "settings" than sometimes is the case. It grieves many of us to see pictures in which historic buildings and backgrounds are displayed and the credit given to "Decorators" and "Art Directors"—but not to architects.

(2) May we offer the following suggestion: Why should not the American Institute of Architects appoint a Special Committee to receive and review pictures containing architectural subjects?

Announcement could then be made to the Moving Picture Industry that the Institute would annually present awards of Architectural Merit to certain of such producers as show in their pictures the most attractive and authentic examples of architecture and architectural settings both exterior and interior. A leaf could be taken from the books of similar procedures in the radio and other industries. If this suggestion is favorably received Pencil Points will be pleased to help in arranging details.

(3) Such an offer might be accompanied by a gentle reminder that when pictures feature a particular building the name of the architect should be mentioned. This Editor saw, not long ago, a mighty interesting "movie" entitled "The Archives" by "Columbia Pictures." It gave several shots of the Archives Building in Washington, described the sculpture, mentioned the mural painter by name, also the Archivist—but not a word was said about the Architect.

ARCHITECT'S LABELS

(1) The label here illustrated needs no better description of its application than by reference to the architect's own letter of Feb. 15th, 1941:



"In this district, the turnover in home ownership is a serious problem to architects. A check-up discloses that, of 30 homes done in 1932 by this office, 75% have changed hands. In nearly every instance the new owners do not know the name of the architect who designed their building.

"When a home changes ownership the new owner frequently does considerable alteration work and an attempt is made to ascertain the name of the original architect. Without this knowledge the work may go to a builder.

"It seems apparent that every architect's work should be identified. To this end I have had prepared gummed paper stickers similar to that enclosed. One is placed on the inside of the electric fuse cabinet door and another in the coat closet off the main stair hall.

"At least one is likely to remain undisturbed throughout the years, and will, if this practice is followed, no doubt result in much business that is now lost because of lack of identifying the architect of the building.

(Signed) J. Robert Harris." North Hollywood, Calif.

BOOKS AND PAMPHLETS

(4) It is praise indeed from Sir Hubert, when a prominent financial institution recommends over the radio and in an attractive, helpful Book of Useful Facts About Home Building, that it is to the advantage of all concerned to have an architect.

In Michigan, the *Detroit News* sponsors a weekly Radio Program on "You and Your House." In a recent broadcast Mr. Joel K. Riley, Assistant Vice-President of the United Savings Bank, Detroit, during an interview in which he gave sound advice on methods of financing the erection of a home, said:

"The experience and skill of the architect will prove to be valuable, and will help you around many pitfalls and obstacles. To attempt to build a home without an architect's guidance can indeed be costly."

He then referred to the 24-page booklet previously mentioned, which is published by the United Savings Bank and distributed free. It contains selected plans and perspectives of homes designed by the architects named and approved for use under the "Federal Home Building Service Plan." Included in four pages of "Useful Facts" is the following:

THE GUIDANCE OF AN ARCHITECT

The service of an architect in small home building has been greatly stimulated by FHA regulations which permit those lending on homes to include the architect's fees in the appraised value of the property. Thus the larger part of the architect's fees may be borrowed and paid for over a long period of time. Remember that you can rely on your architect's skill and experience to lead you around many pitfalls and obstacles because he has many times performed what you probably are undertaking for the first time.

Experience shows, too, that architecturally planned and supervised houses are more salable and command a better price. Remember that the architect is more than a mere designer. He draws specifications, itemizes the materials to be supplied, the construction to be employed, and the equipment to be used, and his knowledge of all these can be a real safeguard to you in the building of your home. Oftentimes his role as a money-saver is overlooked. He knows what materials will be most economical; he specifies and supervises workmanship to insure your getting a first-class job; he adapts your house to your lot and makes the best use of light and ventilation. Very often his skill in avoiding waste of space alone will more than pay his fee.

Considering the mistakes you may make without him, your architect may save you in actual cash considerably more than his fee and your finished home will be a better investment because of his supervision. (Copyright, 1940)

With such an example surely other financial institutions will wish to follow this lead. Architects may well call the attention of their local lending organizations to this merited acknowledgment.

MISCELLANEOUS

(1) Among many outstanding features of the last Convention of the New York State Association of Architects at Rochester was the address by Albert Kahn, internationally known architect, of Detroit. His subject was "INDUSTRIAL DESIGN—AN OPPORTUNITY AND A CHALLENGE." With respect to Public Relations what could be more important to the individual architect, than to have sound advice from a past-master like Kahn?

"How owners can be enticed into placing themselves in the hands of one concern which designs, constructs, renders and checks bills, also determines what is acceptable in materials as well as workmanship, and what meets the specifications, thus acting as counsel and judge at the same time, is difficult to understand. The combination of architect, builder, contractor, supervisor, and cost accountant is not unlike the combination of doctor, druggist, and undertaker. The medical profession would certainly not permit this combination, yet in the architectural field there seems little concerted effort to combat the situation. It would seem as if here were something much worth while for the Institute to tackle. For the safety to prospective builders and the welfare of the architectural profession, the field of planner, engineer, and supervisor should definitely be separate from that of the builder. Legal help could probably not be looked for, but the architectural profession might well give proof of the fallacy of the plan by carrying on propaganda to keep the public properly informed. Much effort has been spent on the licensing of architects for, of course, no other reason than to protect owners and the profession. Why should not such licensing prevent the vicious combination referred to? work, as I have already said, is likely to be the principal field for architects for at least next few years. It is but fair that the architectural profession be afforded the necessary protection just as are the medical and the legal professions.

"There are, however, other challenges for the architect to meet. I doubt whether the history of contemporary architecture will record much of what is being done in the commercial or monumental fields. More characteristic of the present era will be the work done in town planning, in housing and industrial building. All of these, and especially the latter, present a challenge to architects. The opportunity to create the best accomplished to date is present. I have little doubt about its being met. Much may be expected in the years to come in the way of better lighted, more sanitary, more practical and more efficient factories. We may well hope for continuous improvement in working conditions for men and women, for more devices to lighten labor and increase output. The existing social order will play an important part in bringing about many improvements, more healthful work which will permit of longer working hours, better employment of leisure time, though there be less of it, more joy in work, increased production at lowered costs, notwithstanding higher wages for workers, greater opportunity for the training of workers and fewer restrictions to en-tering trades, the banishment of fear of overcrowding of trades. All will make for better and bigger industrial buildings. Not only these, but better housing for employees. We architects are challenged to do our part. Much has been done, but much more remains to be done. We must contribute the best that is in us."

(2) Considering the enormous quantities of these already on sale it is surprising how few are attractive or even adequate. Postcards of buildings, especially, cry for improvement, authentic descriptions and architects' names. Samuel Chamberlain, well known architect, delineator, and photographer, of Marblehead, Mass., has been a pioneer in the pictorial presentation of buildings and scenery under the title of "The American Scene."

This Editor, in his "Summary of a Program for Public Relations," in Pencil Points, May 1940, proposed that postcard reforms be assumed by architects, and described them in detail. He also included the selection of historic buildings, shrines, sculptures, and murals for publication as greeting cards, some in collaboration with other organizations. These could be developed as important features in a Public Relations campaign, perhaps providing a source of income. They will be treated subsequently. The following quotations are from a recent letter by Chamberlain:

"All of the ideas which are expressed in your letter and reprint are simply great. Good postcards and greeting cards can succeed if they are shown to people of taste—such as architects, for instance, but they have an uphill fight ahead, for the bad cards have become a public habit."

"Let me know if I can help you, in view of the above, and be assured that I would be happy indeed to cooperate with the Institute in producing worthwhile postcards."

(3) Wording of the Resolution finally adopted, after much enlightening discussion at a meeting of the New York Chapter, in December, 1940, previously referred to in Pencil Points, was as follows:

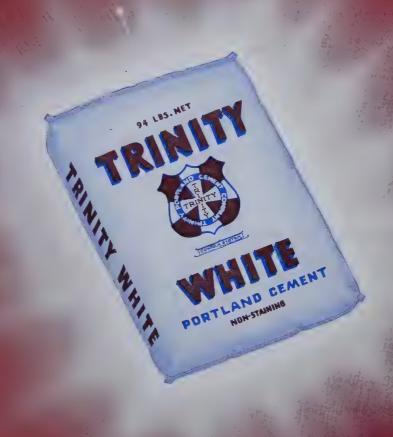
"Be It Resolved that a sum out of the Contingent Reserve Fund of the New York Chapter, A.I.A., not to exceed \$4000 be made available to a Special Committee, to be appointed by the President, to study ways and means of making the architectural profession of greater service to the public and thus to clarify the architect's own position; said Special Committee to report back to the Executive Committee for approval of its proposed program."

To quote from a letter recently received from Miss Dorothea Waters, Executive Secretary of the Chapter:

"The members of the Committee who are to formulate a program with respect to the expenditure of the \$4000 appropriation (and which by the way is now to be known as the Chapter's Committee on the 'Profession and Society') are Mr. William E. Lescaze, Chairman; Mr. T. Merrill Prentice; and Mr. Alfred Fellheimer."

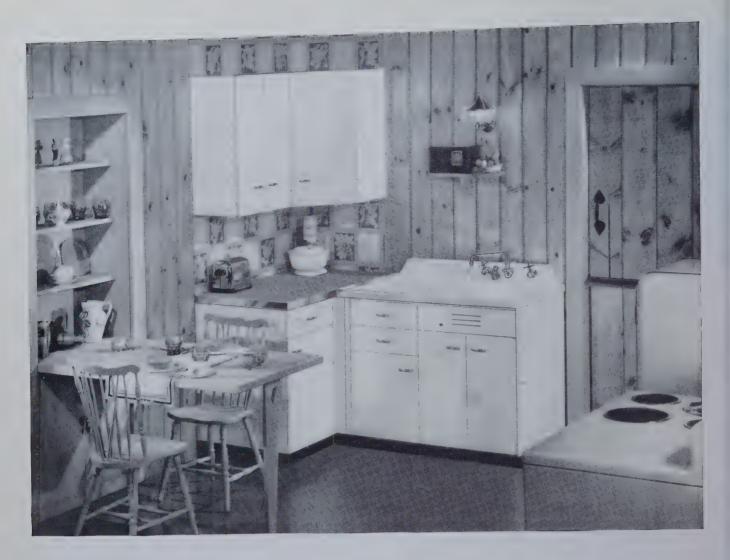
The work of this Special Committee will be followed with great interest and reported upon later.

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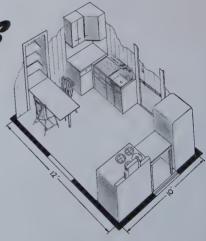


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and cabinets...and, of course, there is the outstanding advantage of the modern Crane sink, with its up-to-date convenience and durable, acid-resisting porcelain enameled cast-iron construction. Information about Crane Kitchens is yours for the asking—and will be sent without obligation.



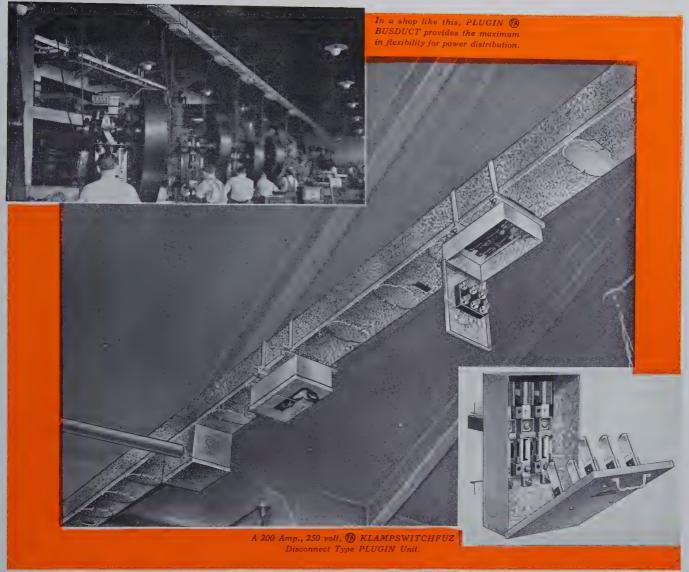
A convenient and logical arrangement is made possible in this 10 x 12 foot kitchen by the use of a Crane Kitchen Unit.

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HERE, THERE, THIS, AND THAT

NEWS FROM THE FIELD, COMPETITION ANNOUNCEMENTS, AND BOOK REVIEWS, ETC.

COVER DESIGN AND TYPOGRAPHY BY GUSTAV JENSEN

PENCIL

KENNETH REID, EDITOR, CHARLES MAGRUDER, MANAGING EDITOR DON GRAF, TECHNICAL EDITOR

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RUSSELL F. WHITEHEAD, EDITOR

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OF HOUSING AND OTHER THINGS

EDITORIAL COMMENT BY KENNETH REID

Defense housing still seems confused and is reported to lag more than it should. This is due, perhaps, to failure to fix clearly the responsibility and authority for carrying out the program. It may also be in part due to the difficulty found by government executives in distinguishing between the self-styled "housing experts" who have appeared on the national scene during the last few years—since housing has become important business—and the real experts who have devoted a large part of their professional lives to the study of housing.

Just because a large volume of industrial housing is suddenly needed in connection with defense is no reason for sacrificing quality of design. Speed is necessary, but well-conceived housing can be done at least as quickly as can the inferior sort. It is a matter of putting the right men in control of the design. The public (which will foot the bill) and the workers (who will live in the houses) both deserve the best.

This profession knows the names of not more than fifty men who are competent above all others to design first-rate housing. Why cannot government call upon enough of these men to direct the preparation of site and unit plans for all the projects needed and then turn the job of working drawings and supervision over to architects in the localities concerned who are familiar with local conditions? There are any number of offices in the country thoroughly competent to handle this part of the work well and economically. This would distribute useful defense work into the hands of hundreds of architectural men eager to do their bit. It would also insure better housing and we would get it at least as expeditiously.

* * * *

Our open letter to Governors, printed on page 125 of the February issue, has brought responses so far from 19 states. In the replies received, the Governors, without exception, have assured us of their desire to cooperate with the committees of architects and engineers that may be organized within their jurisdiction and have indicated full awareness of the necessity for planning against possible air attack.

In many instances, though not in all, the Governors have already appointed Defense Councils, but these Councils or Committees of eminent citizens do not, in general, include any architects in their membership. Massachusetts, one of the most active states in defense preparations, is a notable exception. It seems to be up to the architects and planners themselves to push hard for this recognition, by both state and municipal authorities. So far, in some regions, they have been slow in getting under way. In others, they are making real progress. The important thing is to take the initiative.

* * * *

Attention is called to the letter from our erstwhile associate, Alan Mather, and to the reply from the office of Antonin Raymond, both printed on page 52 of the advertising section. This matter is presented as an addendum to the Threshing Floor section, where it properly belongs.

Mr. Mather's harsh charges against Mr. Raymond are unwarranted as it turns out, but his main object of attack, the paying-apprentice system for draftsmen, is worthy of being dragged out into the open, if it exists, and discussed by its proponents and opponents. We invite those who are interested — and informed — to send in their views.

Our belief is that there are few cases in this country where draftsmen pay their employers for the privilege of working for them, that such cases as do exist are highly special, and that there is no danger of the practice becoming general. Are we mistaken?

JOHN B. PETERKIN STARTED HIS ARCHITECTURAL CAREER, JANUARY 10, 1901, IN THE OFFICE OF GEORGE B. POST, WHERE HE WORKED UNDER HENRY P. KIRBY, DESIGNER FOR THE OFFICE AND A MAN OF RARE TALENT. MR. PETERKIN HAD RECEIVED HIS EARLY EDUCATION IN PRIVATE SCHOOLS ABROAD AND HAD COME TO THIS COUNTRY FROM ENGLAND THE PREVIOUS OCTOBER. IN THE FALL OF 1904 HE ENTERED THE UNIVERSITY OF PENNSYLVANIA,



STUDYING UNDER PAUL PHILIPPE CRET. A YEAR LATER HE ENTERED THE EMPLOY OF WAID & WILLAUER, AS DESIGNER, AS A JUNIOR PARTNER. THE FIRM LATER BECAME SHAPE, BREADY & PETERKIN. FOR THE PAST 20 YEARS HE HAS PRACTICED UNDER HIS OWN NAME

THE AIRLINES TERMINAL

PROBLEM—PROVIDE FACILITIES TO COORDINATE THE VARIOUS COMPETITIVE FUNCTIONS OF THE CITY STAFFS OF FIVE MAJOR AIRLINE OFFICES, EACH HANDLING PASSENGERS AND BAGGAGE IN THE INITIAL STAGE OF AIR TRAVEL

SOLUTION—ORGANIZE AND SIMPLIFY THE ROUTINE ACTIVITIES OF THE AIRLINES TERMINAL—THE FIRST ENTERPRISE OF ITS TYPE— PROVIDING APPROPRIATE AREAS AND FACILITIES TO RECEIVE ALL OUTGOING AND INCOMING AIR TRAVELERS AND THEIR BAGGAGE, SPACE FOR OFFICE AND EXECUTIVE STAFFS OF THE FIVE AIRLINES CONCERNED, AND DE LUXE TRANSPORTATION TO THE METROPOLI-TAN AIRPORTS. IN ADDITION, IT WAS NECESSARY FOR THE ARCHITECT TO PROVIDE AS MUCH RENTABLE AREA AS POSSIBLE WHERE MOST DESIRABLE, I.E. ON THE 42ND STREET FRONT. SHOPS, A RESTAURANT, AND A NEWSREEL THEATRE WERE LOCATED AT THIS LEVEL. FOR THE REMAINDER OF THE SOLUTION THE ARCHITECT EMPLOYED AN UNUSUAL VARIETY OF MECHANICAL EQUIPMENT: ESCALATORS TO DIVERT TERMINAL TRAFFIC TO THE WAITING ROOM ON THE FLOOR ABOVE (AT THE 41ST STREET LEVEL), CONVEYOR BELTS TO TAKE THE PASSENGERS' BAGGAGE UP AGAIN TO A MEZZANINE OVER THE LIMOUSINE LOADING PLATFORM, AND AN ELABORATE COMMUNICA-TIONS SYSTEM WHICH IMPLEMENTS THE TICKET BOOTHS AND RESERVATION DEPARTMENTS OF THE WAITING ROOM. THE DIFFI-CULT PROBLEM OF HANDLING LIMOUSINES WAS SOLVED BY SENDING CARS COMING IN FROM 41ST STREET DOWN A RAMP TO THE UNLOAD-ING FLOOR BELOW THE 42ND STREET GROUND LEVEL AND AGAIN TO A LOWER LEVEL FOR STORAGE, WHENCE HYDRAULIC LIFTS KNOWN AS LEVELATORS RAISE THEM UPON SIGNAL TO THE PASSENGER AND BAGGAGE LOADING PLATFORMS INSIDE THE 41ST STREET DOORS



WAITING ROOM

THE NEW YORK AIRLINES TERMINAL — BY JOHN B. PETERKIN

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THE AIRLINES TERMINAL

BY JOHN B. PETERKIN, ARCHITECT

In the fall of 1937, the five major airlines of the United States were approached with the suggestion that they participate in the erection of a consolidated Airlines Terminal in New York on the site of the old Belmont Hotel, on the west side of Park Avenue extending from 41st Street to 42nd Street. The response was immediate! From this start began two and one-half years of negotiations, the preparation of endless studies, and continuous changes to keep up with the ever-expanding air transport business which showed a sudden spurt in 1938 that continued through 1940.

The \$5,000,000 building presented here is the result of the most intensive study of all functions connected with the initial stage of air transportation and complete collaboration between the architect and all departments of the transport companies. In fact, the successful planning of this building would not have been possible but for the untiring efforts of the personnel and officials of the five air line companies in the solution of the many difficult and intricate problems presented.

The air line companies had operated before from various individual ticket offices and hotels, all passengers and their baggage being loaded into limousines at the curb for transport to airports. This method had obvious disadvantages and had been completely outgrown by the rapid development of air travel. The method certainly suffered by contrast with the facilities for passenger comforts and conveniences provided at the major airports.

The New York Airlines Terminal is in itself a remarkable tribute to the air transportation industry in that it expresses a spirit of cooperation between the several competing companies and will undoubtedly facilitate a more uniform standard of passenger service, which has always been the pride of the transport companies. The terminal now takes its place in the general scheme of air transportation and is regarded in the industry as a traffic department problem.

The Airlines Terminal's function is to handle all reservations, either by telephone from the individual company reservation rooms or at the ticket counters maintained by the several companies; to receive all passenger baggage, weigh, check and transport it to the air fields; to provide de luxe transportation from the terminal to the air fields; and to receive, within the terminal, all passengers from the airports who desire this as their city destination.

All passengers leaving the Terminal are first required to obtain their reservations at the ticket counter of the line on which they intend to travel. The agent weighs baggage at scales recessed in the counters and it is not seen again by the passenger until he reaches his destination. The passenger awaits the limousine departure for the airport, which is announced over a public address system, then proceeds to the limousine loading platform where an air line company agent checks him into the limousine.

The passenger baggage, after it is weighed at the counter is immediately placed on a conveyor belt which carries it to a mezzanine floor immediately over the limousine loading platform. Baggage men sort and place the baggage according to company and flight







numbers and at signal from the control tower, send each trip load on specially-constructed dumbwaiters down to the platform, where it is checked and loaded in the limousines.

The handling of limousines was, of course, by far the most difficult problem to solve. The area of the property is small for the purpose intended and, unfortunately, the departures of limousines are not evenly spread over the day, but are heavily concentrated at three short periods during the morning and afternoon.

The first decision in the solution of this problem was to separate the incoming and outgoing limousines. The second decision was to use mechanical equipment to move limousines from storage to loading areas. The property did have certain advantages for this purpose as the street grade on 41st Street is twelve feet above that on 42nd Street, permitting the Waiting Room and Ticket Sales Areas to be placed one floor above 42nd Street (reached by escalator) or approximately at the 41st Street level. This had two advantages: it preserved the valuable frontage on 42nd Street for renting or income purposes, and brought the Waiting Room and limousines loading areas to approximately the same level.

The incoming limousine approaches the building on 41st Street, enters a ramp, and descends to the first basement below 42nd Street, which is used exclusively as a passenger and baggage unloading area. As each limousine is unloaded, the passengers ascend to 42nd Street or the Waiting Room by escalator or elevator. The limousine, now empty, descends to the next basement for storage and to be made ready for the next outgoing trip. From the second basement to the loading area on 41st Street for outgoing passengers the limousines are carried on six safe, fast oil-hydraulic lifts, upon which

BAGGAGE WEIGHED AT THE TICKET COUNTER (TOP VIEW) IS TAKEN OUT THROUGH THE SWING-ING DOORS TO THE CONVEYOR BELT IN THE PRIVATE CORRIDOR. ON THIS IT IS TRANSPORTED UP TO THE BAGGAGE MEZZANINE (SEE PAGE 151)

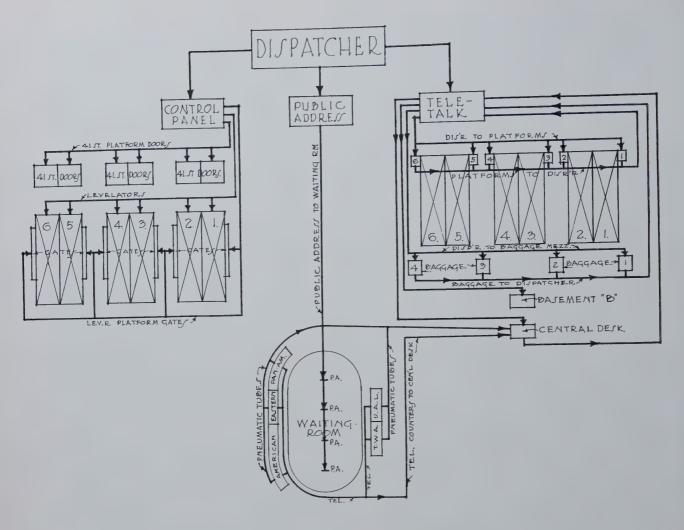
NEW YORK AIRLINES TERMINAL, 42ND STREET AND PARK AVENUE



42ND STREET FAÇADE

SCULPTURE BY RENE CHAMBELLAN

DESIGNED BY JOHN B. PETERKIN, ARCHITECT, OF NEW YORK



COMPLETE OPERATION BETWEEN LIMOUSINE DEPARTURES

Dispatcher announces trip departure and platform number over public address system in Waiting Room.

Dispatcher opens 41st Street door on signal from platform man for limousine departure.

General:

Dispatcher has complete control of limousine departures and teletalk and public address system while on duty.

Paging to be done by Dispatcher on receipt of message from control desk to which all agents have telephone communication from counters.

All announcements of departures to be made by agents from counters when Dispatcher is off duty - during late evening and night hours. All late evening and night hour arrivals and departures can be operated from locked levelator platforms on 41st Street level. Exterior doors to platforms can be easily hand operated and platform gates kept in open position.

OPERATIONS CHART

NEW YORK AIRLINES TERMINAL, 42ND STREET AND PARK AVENUE

they remain during passenger and baggage loading and from which they depart via 41st Street to airports.

This one-way traffic through the building prevents any cross traffic of incoming and outgoing passengers or baggage at any point within the building and permits the use of the same limousines arriving from the airports to be re-used immediately for outgoing trips.

A vital factor in the operation of the mechanical handling of limousines is the control room, located on the mezzanine floor of the loading area. The Dispatcher in this tower has complete push-button control of the operation of lifts, gates and doors and the ramp entrance door. He has instant communication by means of a teletalk system with the limousines, storage basement, passenger platform men, and baggage men. The Dispatcher also makes all departure announcements over a public address system to the Waiting Room. The Dispatcher and his squad of trained men are entirely responsible for the proper timing of all departures, but complete control is vested in the Dispatcher who has before him at all times the consolidated operating schedule of limousine departures for all five air lines.

During the short period that the Airlines Terminal had been operating, it has been established that six limousines can depart, fully loaded with passengers and baggage every eight minutes. The building is equipped with a pneumatic tube system which functions between each company's ticket counter and a central desk located in the loading area for the rapid delivery of passenger manifests, which are used by the platform men to check passengers into limousines. The pneumatic tube system also connects each airline office on the upper floors with the ticket counters.

The floors above the Waiting Room and also

FROM TOP TO BOTTOM, LIMOUSINES FROM AIR-PORT ARRIVE AT UNLOADING LEVEL, PROCEED TO LOWER LEVEL WHERE THEY WAIT IN READINESS AT LEVELATOR DOORS, FINALLY ARE LIFTED TO PASSENGER LOADING FLOOR IN REAR OF BUILDING

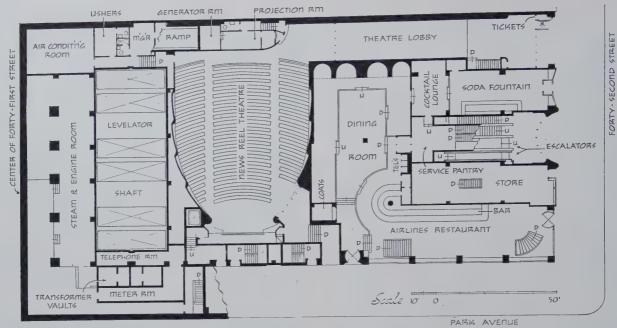




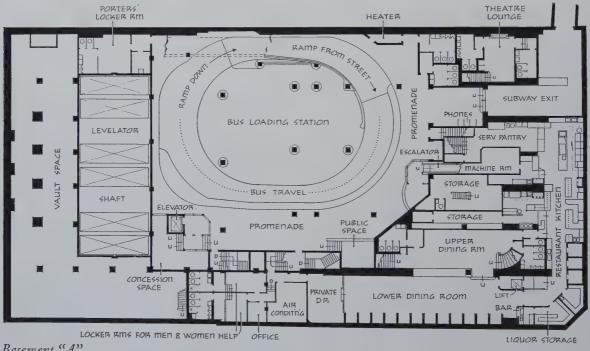


DESIGNED BY JOHN B. PETERKIN, ARCHITECT, OF NEW YORK

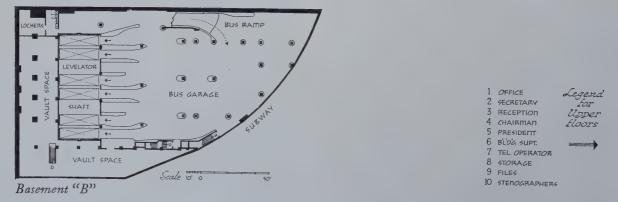
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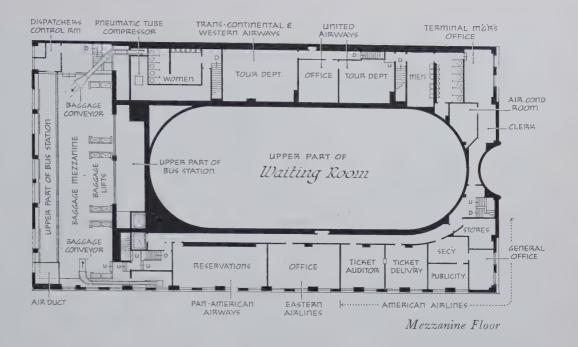
First Floor (Forty-second Street Level)

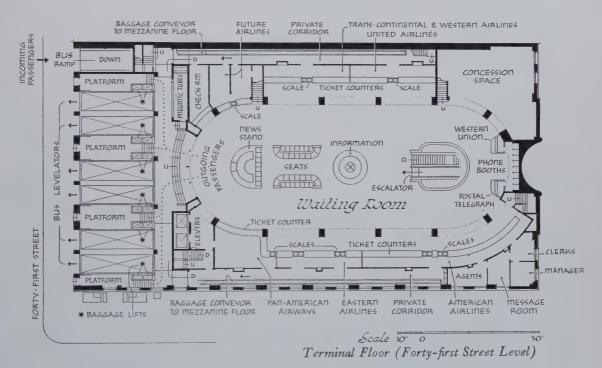


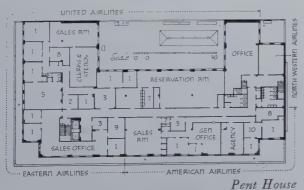
Basement "A"

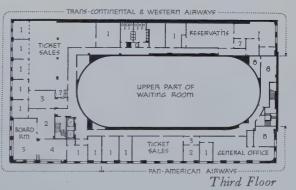


NEW YORK AIRLINES TERMINAL, 42ND STREET AND PARK AVENUE

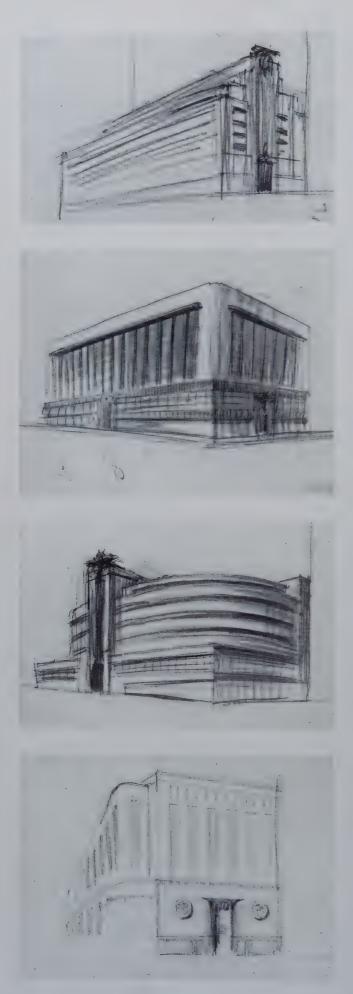








DESIGNED BY JOHN B. PETERKIN, ARCHITECT, OF NEW YORK



surrounding it, are entirely occupied by the five airlines as office and telephone reservation rooms; and not the least interesting and intricate units of operation are these reservation rooms. Reservation of space on any air line is done mostly by telephone, resulting in one of the most extensive telephone installations ever made for private business. It is not only possible, but quite simple, to make reservations by telephone, not only to any point in the western hemisphere but to any part of the world. These reservation rooms are connected by direct wire and direct teletype to all airports and all company offices everywhere. Special telephone equipment rooms, conduit and under-floor duct layouts, and provisions for all special equipment were planned by the architect in cooperation with airlines, telephone and telegraph company engineers. The entire building is airconditioned.

Structurally, the building differs little from the usual practice for fireproof structures, except that the steel structure, which was most intricate for a comparatively small building, was welded instead of riveted. The structural complications were largely due to the fact that the old Fourth Avenue subway runs through the property, its roof being at the approximate level of the new first basement, and its enclosure wall, starting at the center line of the Park Avenue frontage and extending in a curve to the northwest corner of the property. The column loads of the terminal above the subway structure had to be carried to the original points of support provided within the subway by transitional steel girders, beams, and columns. The original supports within the subway were naturally more than adequate to carry the new loads as they formerly supported the Hotel Belmont, which was a 24-story building.

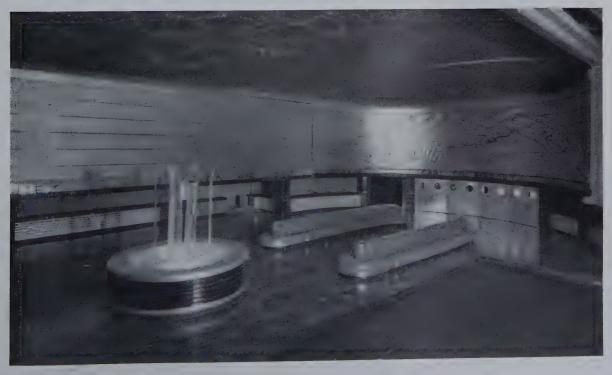
The portion of the property below grade

A FEW OF THE MANY SKETCHES MADE DURING THE EARLY STAGES OF DESIGN INDICATE SEVERAL SCHEMES THAT WERE CONSIDERED BEFORE THE FINAL VERSION WAS ARRIVED AT. A PRINCIPAL ENTRANCE ON THE PARK AVENUE SIDE WAS REJECTED IN FAVOR OF FACING GRAND CENTRAL



THREE VIEWS OF A CAREFULLY CONSTRUCTED HALF-INCH SCALE MODEL OF THE WAITING ROOM INTERIOR, MADE BY THE SCULPTOR RENE CHAMBELLAN IN COLLABORATION WITH OSCAR BACH, THE METAL-CRAFTSMAN, WHOSE COLORED STAINLESS STEEL MURAL ADORNS THE MAIN ENTRANCE OF THE BUILDING AND WHO ALSO DID THE TRANSPARENT PLASTIC ORNAMENTAL CLOCK STANDARD









COUNTERS AT EACH SIDE
OF THE WAITING ROOM
ARE SET BACK SO AS TO
AFFORD AMPLE PRIVACY



THE COLORED STAINLESS STEEL MURAL OUTSIDE AND THE ESCALATORS INSIDE THE PRINCIPAL 42ND ST. ENTRANCE INVITE INTEREST IN MODERN AIR TRAVEL





Richard Averill Smith



THE FORTY-SECOND STREET LEVEL IS FEATURED BY THE MIRROR-BACKED BAR WHOSE FRONT IS DECORATED WITH REPOUSSE SCULPTURES IN SILVER BY EMRICH NICHOLSON AND K. GEORGE KRATHINA. THE SUBJECTS ARE VARIOUS MEANS OF TRANSPORTATION. MURAL PANELS BY ARTHUR CRISP ADORN THE REAR WALL. SEE LEFT

HINES AIRLINES RESTAURANT AND BAR, IN AIRLINES TERMINAL





Richard Averill Smith

DOWN A CURVING STAIRWAY WITH METAL BALUSTERS, IN FORM SUGGESTING AIRPLANE PROPELLERS, IS FOUND THE LOWER DINING ROOM LINED WITH DECORATED BOOTHS SEPARATED BY STRUCTURAL GUSSET-LIKE PARTITIONS FACED WITH MIRRORS — A SUCCESSFUL AND NOVEL ADAPTATION OF AN EXISTING CONDITION



BY WALTER M. BALLARD CO., INTERIOR DESIGNERS, NEW YORK

and not occupied by the subway structure extended down to a level approximately seventy feet below 41st Street and included vault areas under the sidewalks to the curb lines, and on 41st Street extended to the center line of the street, with retaining walls for the full depth of the vaults. The retaining walls were braced by the original structural steel frame of the five basement floors of the hotel building. As the old steel work within the building lines, which had been left in place, was to be removed, the problem of bracing these walls was solved by erecting a series of steel trusses on end and extending back to the first row of columns, thereby providing bracing for the retaining walls independent of the old steel frame work. After the old steel within the building lines was removed, the new steel erected, and sufficient connections made to the old vault steel, the bracing trusses were removed without any apparent disturbance to the retaining walls.

Advantages in both time and money were created by the use of welding in connection with the steel work below grade. All the original steelwork of the hotel building within the vault areas, including the lot line

columns, were left in place and all new girder connections for the new basement floors were welded to the old columns. The saving can easily be imagined when it is realized that the original columns were of the old box type. The difficult and expense of field labor to make such connections was greatly reduced by the comparatively simple method of welding.

The land upon which the Airlines Terminal is built is valued at four million dollars. Because of this great land value, every effort had to be made to take advantage of every inch of space which could be converted into income, particularly, the 42nd Street level which commanded the greatest value per square foot. This area was utilized to its utmost by the introduction, not only of an excellently-planned restaurant and two small stores, but most particularly the use of practically dead area between major levels for a 528-seat newsreel theatre. The Airlines Terminal Building owes its existence to the income created by the intensive study given to utilization and efficient use of space. The land and building value created a required income return and the completed building is a tribute to the solution of space utilization.



AIRLINES NEWS THEATRE BY JOHN B. PETERKIN, ARCHITECT



Sigurd Fischer Photos

MR. PETERKIN'S SCHEME FOR THE TREATMENT OF THE LONG NARROW THEATRE LOBBY WAS, AS SHOWN OPPOSITE, TO DOUBLE THE APPARENT WIDTH BY MIRRORS. A MURAL BY ANDRE DURENCEAU ON THE FACING WALL WAS TO PROVIDE COLOR INTEREST. THE EXE-CUTED DESIGN (ABOVE) WAS DONE BY THE WALTER M. BAL-LARD COMPANY. DOWN ONE FLIGHT IS A COMFORTABLE LOUNGE ROOM (SHOWN AT RIGHT) IN WHICH MR. PETER-KIN'S DESIGN WAS CARRIED OUT



AND WALTER M. BALLARD CO., INTERIOR DESIGNERS, NEW YORK



AIRLINES NEWS THEATRE BY JOHN B. PETERKIN, ARCHITECT

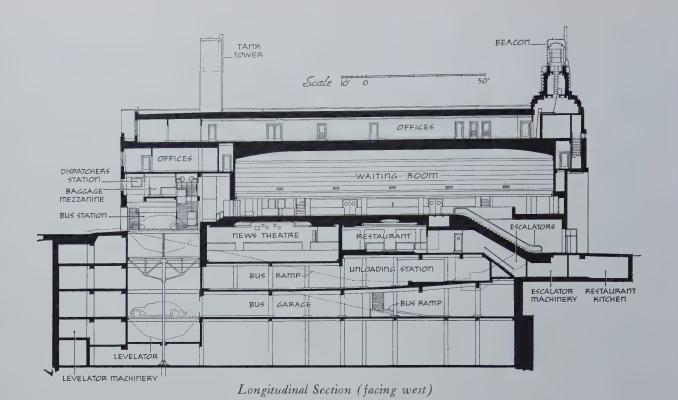
160

PENCIL POINTS



AIRLINES NEWS THEATRE BY JOHN B. PETERKIN, ARCHITECT

MARCH 1941



OFFICES

OFFICES

OFFICES

OFFICES

TICKETS

TICKETS

TICKETS

TICKETS

TICKETS

TICKETS

RAMP

BUS

GARAGE

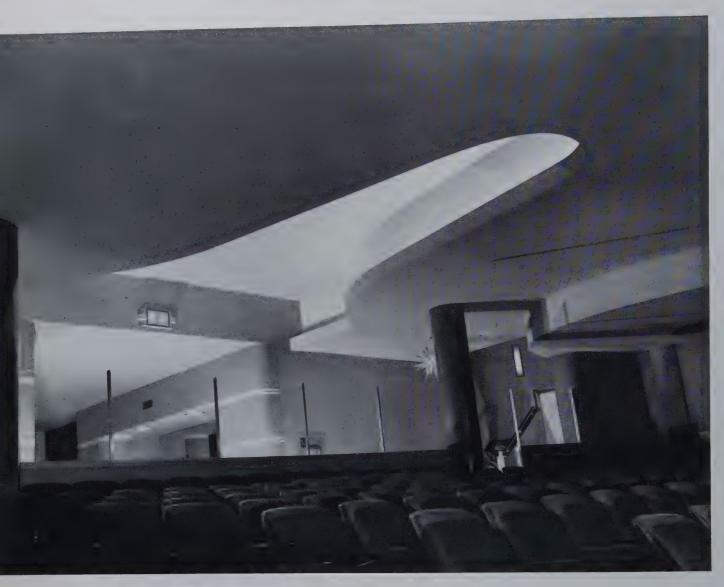
Transverse Section

THE NEW YORK AIRLINES TERMINAL — BY JOHN B. PETERKIN



PIX THEATRE — BY ELY JACQUES KAHN, ARCHITECT, OF NEW YORK

MARCH 1941





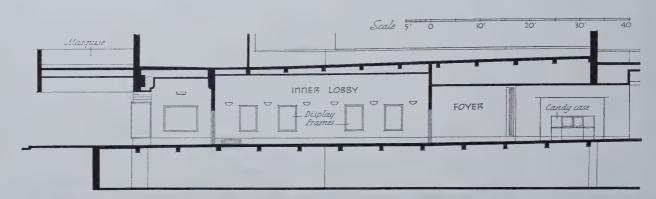
FOR THE PIX THEATRE ON WEST 42ND STREET, NEW YORK, ELY JACQUES KAHN, ARCHITECT, REBUILT THE INTERIOR OF A BUILDING EX-TENDING THROUGH THE BLOCK TO 43RD STREET THAT WAS FORMERLY THE LOCATION OF A POPULAR RESTAURANT. THE AUDITO-RIUM IS AT THE END OF THE LOT AND IS APPROACHED THROUGH A LONG LOBRY AND FOYER (SEE PLANS ON PAGES 166-167). THE VIEW UNDERNEATH THE BALCONY IS TOWARD THE FOYER, WHILE THE VIEW AT THE LEFT SHOWS THE STAIRS UP TO THE BALCONY OR DOWN TO THE BASEMENT LOUNGE AND TOI-LET ROOMS. ALL THE PHOTOGRAPHS OF THE THEATRE WERE MADE BY WILLIAM WARD, ARCHITECTURAL PHOTOGRAPHER, NEW YORK



THE WALLS OF THE THEATRE ARE A RICH RED, DECORATED WITH WHITE PLASTER MASKS AND FLAT STRIPS OF WARM GRAY. THE AUDITORIUM CEILING AND BALCONY SOFFIT ARE CLAY BUFF ACOUSTIC PLASTER, WITH AN ACCENT OF WHITE AROUND THE LIGHT DOMES. SIDE WALLS UNDER THE BALCONY (ACROSS-PAGE) ARE PAINTED WARM BUR-GUNDY AND DEEP BLUE - THE LATTER ECHOED BY THE ENAM-ELED COLUMNS AT THE AISLE RAIL. SEATS ARE RUST MOHAIR, WITH GOLD-STRIPED UNDERTONE



THE FOYER BETWEEN THE SILVER AND SALMON ENTRANCE LOBBY AND THE STANDEE'S SPACE BACK OF THE AISLE RAIL OF THE THEATRE SETS THE INTERIOR COLOR KEY WITH WALLS OF WARM BURGUNDY, STRIPED WITH WHITE, SILVER LEAF, AND GOLD LEAF. THE CEILING IS CLAY BUFF MATCHING THE ADJOINING BALCONY SOFFIT. THE CARPET IS PATTERNED IN BUFF-GRAY AND BLACK ON DARK BURGUNDY



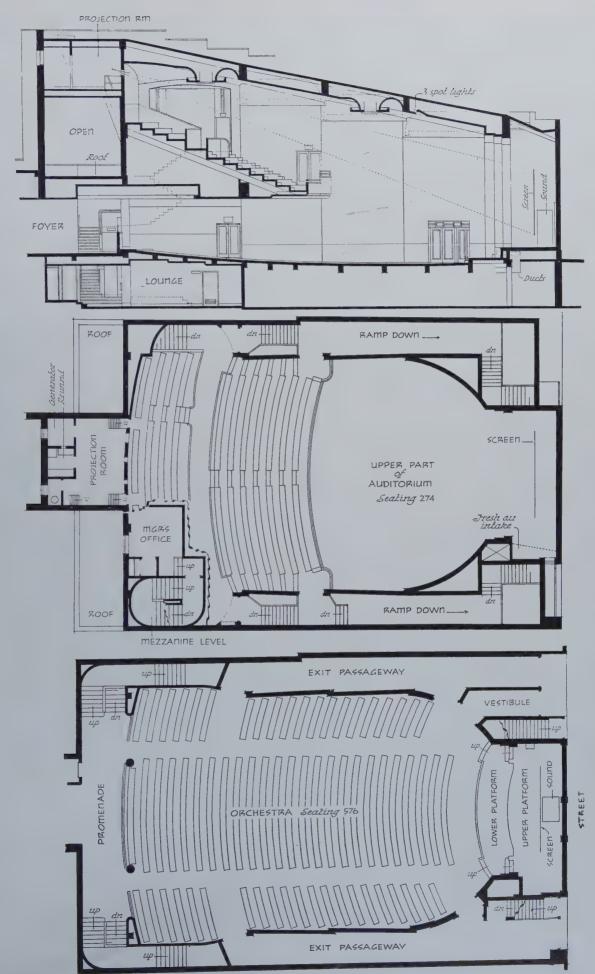




THE CANDY CASE ILLUSTRATED ABOVE IS OF BLOND MAPLE AND PLATE GLASS AND IT IS SET IN A RECESS IN THE FOYER. THE BACK OF THE RECESS IS LINED WITH FLESH-COLORED MIRRORS AND THE DISPLAY IS DRAMATIZED BY DOWN-LIGHTS IN THE SOFFIT. STORAGE SPACE FOR THE CANDY STOCK IS PROVIDED

PIX THEATRE — BY ELY JACQUES KAHN, ARCHITECT, OF NEW YORK

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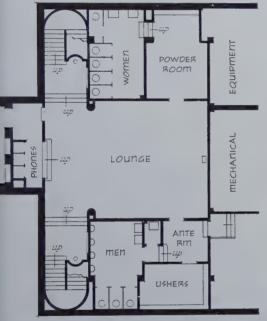


A SMALL MOTION PICTURE THEATRE ON FORTY-SECOND STREET

168

PENCIL POINTS

WARM TONES OF CANARY YELLOW WERE PICKED UP AT STAIRWAYS ON EITHER SIDE LEADING DOWN TO THE BASEMENT LOUNGE (VIEW AT RIGHT) WHICH IS LIVENED BY A TERRAZZO FLOOR IN FOUR COLORS — ORANGE, DEEP BLUE-GREEN, RED, AND GRAY-GREEN. THE WALL FOUNTAIN IN THE LOUNGE (SEE PHOTO BELOW) IS DECORATED WITH TILE CAMETTES—BLUE-GREEN REPRESENTING WATER AND THE GOLD AND RED FISH ECHOING THE TONES OF THE WALLPAPER USED IN THE ROOM. PHOTOS BY WARD







DESIGNED BY ELY JACQUES KAHN, ARCHITECT, OF NEW YORK

COMMUNITIES AND ARCHITECTS IN A POST-WAR WORLD

BY TALBOT F. HAMLIN

If American cities and towns are ever to be more than a meaningless congeries of buildings with here and there an acceptable and even beautiful structure—a kind of half-cooked plum pudding, with the plums occurring but spasmodically — certainly the ideal of city harmony will have to be given a new place of honor. It will necessarily be something understood alike by the architects, the real estate investors, the city legislators, and the public, for only by the combination of all of these forces can pleasantly harmonious effect be produced.

It is seldom that architects have a chance to work for this kind of city harmony over a large area at once; yet the tearing down of Elevated structures in New York City at once opens the way to some kind of organized development behind the building improvements which are almost certain to follow. As each new piece of the Elevated comes down one wonders anew at the blindness of the city fathers in ever permitting these structures in the first place. Streets so shadowed and darkened, so belabored by inexorable roar, necessarily disintegrate and become places to avoid. Now that the blight has gone on both Sixth and Ninth Avenues, one feels again and again a new lift in the clear long vistas, in the light and air, of these unexpectedly wide streets. Such city improvements naturally can give rise to all kinds of developments. Flashy and illthought-out improvements to stimulate a temporary real estate boom would only serve to yield again to further blight, but if the problem of such an improvement can be seen as a whole—if only the myriad property owners along the way could be taught that the greatest eventual value would come from concerted action, and learn to think in large units instead of small—then we might expect along these roads improvements which would be lasting and a blessing both socially and financially.

SIXTH AVENUE IMPROVEMENT. It is a pleasure to realize that the Sixth Avenue Association is still continuing with unabated enthusiasm its studies of the possible architectural development and beautification of Sixth Avenue. Already one large achievement is visible to all who pass—the return to Herald Square of the old Herald Building clock, with its bronze bell ringers recomposed with the Herald Minerva, in an architectural setting that is simple and dignified and of excellent monumental scale. The figures themselves set the spirit of the composition, and the delicate Renaissance detail of the architectural part of the monument seems to harmonize well with the character and line of the bronzes. The connection between the clock faces at the top and the lower part of the monument is, to my mind, hardly solved; but the impression of the whole is quite delightful, and it is a pleasure to see monumental scale and a real attempt at serious beautification of one of our all too rare public places coming into execution.

The latest scheme of the Sixth Avenue Association is a resurrection of the idea of a great music and art center at the north end of the avenue, with an opera house in Central Park.

This will undoubtedly arouse the old controversy about using any of the Central Park area for buildings, and I for one feel it would be most unwise to break a rule of such long standing as that which preserves the park area inviolate. Yet the basic concept of such a use for the upper two or three blocks of Sixth Avenue is an excellent one. This, it seems to me, is a marvelous opportunity for a superb open architectural competition. A most inspiring program could be written, defining the desired requirements, but allowing the freest possible study of land use. Such a program, if adequately carried on, with plenty of time allowed for study and with a number of prizes compatible with the size and dignity of the project, might produce architectural and planning conceptions as brilliant and as revolutionary as the results which came from the Smithsonian Art Gallery competition, and might lead to a great municipal improvement of which New York might be proud for generations.

In a recent New Yorker Lewis Mumford has pointed out, with his customary acumen when dealing with city matters, that the Sixth Avenue problem is not merely one of decorating building fronts or devising clever methods for arcaded sidewalks and so on, but is rather a problem which might be solved in accordance with the most advanced ideas of city form. His chief suggestion is that special parking blocks be reserved on either side of the avenue at intervals, and that between them store groups should be built on a sort of pedestrian cul-de-sac basis, so that shoppers both on foot and by car could approach the desired shop with ease and comfort. The result might make a town pattern of a radically new type, and the opportunities for imaginative architectural treatment in such a bold approach to the problem are enormous. Let us hope the Sixth Avenue Association will give the deepest consideration to this suggestion as well as to others of similar boldness.

CHANGING CITY FORM. One very interesting and perhaps significant occurrence of the last few years in most American cities is the widespread erection of two-story "taxpavers," often on land of extremely high value, and frequently replacing older tall buildings. Now the taxpayer is no newcomer, of course, in the building field, but its placing today in the heart of expensive and prosperous districts is. Formerly the taxpayer was an obviously temporary structure built on land often on the outskirts of the city during the period when it was being held for a speculative rise in sale value. Today the function of these new low buildings seems quite a different one. It is almost as though some hidden and as vet unstudied law were at work, which required a certain proportion of low buildings in any portion of the city, no matter how high the land values had climbed or how tall were other buildings in the immediate neighborhood. It is clearly apparent that the heights-of-buildings laws of most of our zoned communities create a supposed envelope of possible structures many times in excess of any possible need. The vision of Manhattan Island, for instance, built up to the limit of what the law will allow is terrifying; it would mean a population so much greater than could be handled by all our transit facilities and our streets, so much more dense than ever could be supported by our present food-handling facilities, as to be an actual nightmare.

It is as if the framers of our zoning ordinances, not only in questions of building height and bulk but also in questions of building use, had been entirely controlled by the most optimistic and unthinking dreams of real estate speculators or stupidly hopeful landowners. There is not a city in the country which is not overzoned for business and industry, and overzoned to an amazing degree; some of the relative instability of land values in many localities comes from this very fact.

These new low buildings I mentioned are in a sense unconscious and often rather grudging acknowledgment of this fact. The low building pays, of course, lower taxes on a much smaller assessment than does a higher one, its maintenance costs are lower, it is easier to rent, and therefore despite its small size it stands a chance of returning a better net income on the combined cost of building

and land than does an unneeded skyscraper. The result architecturally as well as from the civic point of view is almost always excellent. Obsolescent high buildings come down, let sun into the city; little by little the pedestrian through city streets can really here and there see the sky and become aware of clouds and blue by day, of rosy light at sunset, and even perhaps of stars at night. And the buildings themselves are of a type which it is easy to make human in scale. Their comparatively small exterior surfaces allow the use of rich or expensive materials. They can be as simple as one pleases, but, given a frank acceptance of the conditions of the problem, with a careful study of proportion the long horizontals of window, spandrel, and parapet can hardly help having a pleasing quality. How restful, for example, are the rich blue surfaces and the horizontal patterns and the curved corner of the building on the southeast corner of 43rd Street and Broadway; how interesting, how different, and yet how pleasing the gray marble and the polished bronze of the new building now going up on the northeast corner of the same streets! And these are but two examples in a movement which is taking place all over the country - a movement which reveals the fact that in the long run human needs and wants will work out some kind of a solution for themselves no matter what the artificial scales of land value or assessment may be.

It is unfortunate that often the effect of these new and pleasant low buildings is defeated after their erection by the construction of enormous advertising signs on their roofs and the frequent use of the party walls of adjacent higher buildings for painted signs as well. Some method should be found of controlling the appearance and use of exposed party walls where buildings are of different heights.

How wonderful it could be if somehow the advantages of the low building and the high building could be combined as part of the real city composition! It is good to have more of these low horizontal buildings interrupting the sharp verticals of taller structures, but how much better it would be

if these two necessary elements in a developed American city could exist, not at random and by accident, but purposefully, where each was really best placed both practically and æsthetically. Is this an ideal impossibly utopian?

THE ARCHITECT AND POST-WAR PROB-LEMS. It is well for architects to think a great deal about problems like this, for I feel that after the war the reconstruction period, here as abroad, is going to be one of considerable constructive change, and that among the changes which are likely to come is a new vision of the tremendous importance of the physical form of the community. It is too early to state just how this is likely to come about. It is possible that overstuffed land values, through mortgage foreclosure, may lead to such large land holdings on the part of banks and other lending institutions as to make a united attack upon the problem imperative as a matter of protection. It may be that city ownership of vast tracts of taxdelinquent lands, for which there may be no ready speculative market, may lead to municipal initiative in city development. It is possible that the mere education of landowners as a class in the actual versus the speculative questions of land value may bring with it a completely new attitude toward land value and land use.

Who knows today what land value really is? Is the value of a given lot the amount for which someone sold a similar lot a few years ago when conditions were very different? Is it the amount you hope to be able to sell it for, in ten years, say, if the new subway is built as planned, if the city continues to grow at its present rate, and if there are no profound changes in social structure? Is it the amount for which the city assesses the land as a basis for obtaining its tax income? Is it the amount the plot would bring today, here and now, at a forced sale? Or is it possibly a mere capitalization of the present income possibilities, given current rental levels and current land usage? All of these are, or have been called, "land value." They are all different from each other in most cases. Now this, of course, would be a futile economic speculation were it not true that the type of usage which an owner is going to make of that piece of land, the type of design he is going to require of an architect if he builds upon it, is going to be modified if not completely controlled by which of these varying definitions he accepts. Land value and land use are inextricably tied together. Even speculative land value is based on possibilities of future use. And little by little we are learning a great deal about land use, in both rural and urban communities, which must eventually give us a sounder basis both for design and for judging land potentialities.

Moreover, one thing we do know, and that is that intelligent zoning and planning can affect, stabilize, and control land values themselves; and, since as we have seen the question of land value and the owner's concept of it is going to dictate the kind of building which he wishes an architect to build upon any given piece of land, surely, then, the architect should, more than any other person, be profoundly interested in zoning and planning questions, even if he take no definite professional part in the actual city- or land-planning world. Recently I heard that, of several hundred members of city planning commissions in the state of New Jersey, only five, I believe, were architects! Traditionally the architects and architectural organizations have been in the forefront in matters of civic improvement, and certainly their interest should extend far enough to make architects eager to serve on city plan commissions and similar bodies. And their influence on city plan commissions is vitally needed. If the commission is made up only of businessmen and lawyers, it will tend to think too much in merely economic and regulatory terms; its technical staff, however brilliant, will be hampered by a lack of understanding on the commission's part of the whole psychology of design as an integral part of its function. The presence of an idealistic and well-trained architect on such a body will go far toward making its achievements creative as well as regulatory, and thus toward guaranteeing a community that will develop in the direction of a given ideal of beauty instead of one in which only the worst abuses of unregulated speculation are avoided.

Whatever may be the changes which the after-war period will bring, one, I think, is sure: the greater and greater importance of community subdivision and site planning in the architect's field. If, for example, prefabrication and standardization of residential units should become common - a not unlikely technical development — the æsthetic effect and the usefulness of the new community are bound to result much more from the relationships between the units than from the units themselves. One can see this fact very clearly in certain rare suburbs of today where careful handling of site composition makes an attractive residential center even out of commonplace houses; one may see the reverse as well in places where quite lovely buildings have their effect lost and destroyed by monotonous or uncomposed groupings.

The late Sir Raymond Unwin recognized the permanent importance of this kind of mass or site composition to a high degree, both in his book, Town Planning in Practice, and in his executed work with Barry Parker in Hampstead and elsewhere in England. Hampstead I know well. Its little cottages, its row houses and semi-detached villas are not in themselves exciting architectural achievements; yet, because of their arrangement, the pleasant courts, the preservation of old trees, the careful study of road widths, and the design of road intersections so that vistas shall always be interesting, Hampstead Garden Suburb is one of the most continuously attractive, inviting, and beautiful suburban communities in the world. It is not formal, but it is all definitely composed. It is not a grand plan in the Beaux-Arts tradition, but it is very definitely a grand plan in the most human way, in which every part exists because of its relation to the other parts. The whole design is conceived in three dimensions; and the relationships between the central square, with its two churches, and the roads, curving and straight, which lead out of it, with the building sizes and placing along the roads, are all one integrated and subtle conception. Much

the same is true of large portions of the garden city Welwyn. It is true also of the best German site planning, such as Ernst May's beautiful Frankfurt suburb, Römerstadt, which so charmingly swings around the curving hillside on which it is placed.

There is hardly a suburb or town of recent design in the United States which shows these qualities. Even the best of the American site plans still seem full of loose ends; they tend either to monotonous regularity or to a kind of straggling lack of integration. Only here and there, as in the Buhl Foundation groups in Pittsburgh, or in a select few of the government housing groups, do these qualities of integrated composition and individual interest of view occur.

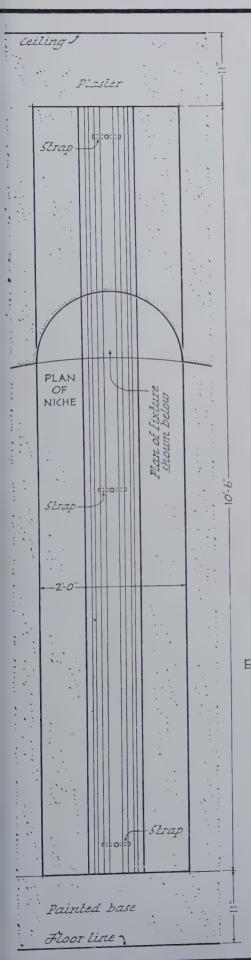
To achieve this new community approach to design should be, then, one of the main tasks of the American architect of the present day, in order that he may prepare himself for the new community work which is bound to be built when the war crisis is over. He must, more and more, cease to think so completely of the individual building and learn to apply his creative imagination to the handling of topography, the use of slopes or trees, brooks or rocks, which may exist on a given site; he must think of the changing views which present themselves to one walking along a proposed circulation; he must learn how to achieve community integration, with a sense of community center, and at the same time to preserve variety. Let him study the principles so clearly set forth in Unwin's book; let him visit the best groups built during the war-time emergency of 1917-19, such as Yorkship or Bridgeport; let him study and absorb the simple beauty of the commons and greens of the old villages of New England and Ohio; and then let him apply the lessons he has learned to the present-day problems of a civilization as dependent on the automobile as ours. Architects are sometimes afraid of standardization in house design.

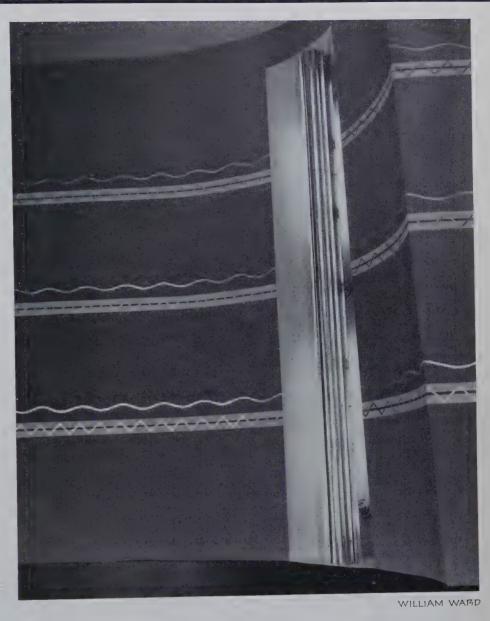
One other matter, I think, in addition to the development of this community feeling in design, demands the architect's most careful consideration; that is the application of scientific and industrial techniques to his

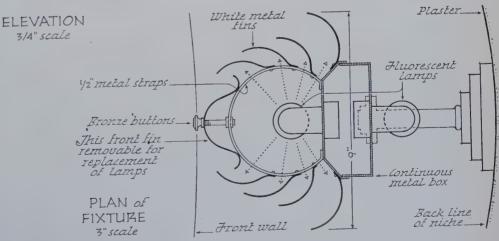
profession. The picture of the situation today in this respect is chaotic and meaningless. We have, on the one hand, industrial organizations doing extremely valuable research and producing a flood of new building materials of all kinds, good, bad, and indifferent. For a single architect to try to absorb and evaluate the entire content of this industrial effort is manifestly impossible. Which of these products is of real social usefulness? Which of them can be, as it were, domesticated for constructive use? How best may the advantages of mass production and industrial perfection of dimension and finish be applied to the buildings we need? These are questions of paramount importance, the answers to which are going to control much of architectural design in the future. How may the demands of employment by conservative trades unions be coordinated and, so to speak, integrated with the possibilities of economy in new techniques?

I think it is most significant that in the Royal Institute of British Architects, in London, today, two large research groups are at work. One is devoted to the problem of the application of science to architecture in the broadest possible way; the other is devoting itself to the basic principles of land planning. Here is an indication of what the most original and significant younger thinkers among English architects feel are the two most important of post-war architectural problems. And, as I think over the field, I can see no other problems of greater importance here in the United States. To bring into architecture the manifest economies of industrial production; to learn how scientific discoveries and advances in biology and physiology, as well as in the mechanical sciences, can help us make buildings better homes and work places for mankind; then to learn how land, the great basic wealth, may best be used for designed communities that shall be sources of human betterment, through their efficiency and their beautywhat more important subjects are there than these? Would it not be well if we American architects, in local groups, with perhaps some central clearinghouse for results of study, could attack the same types of problem?

LIGHTING FIXTURES





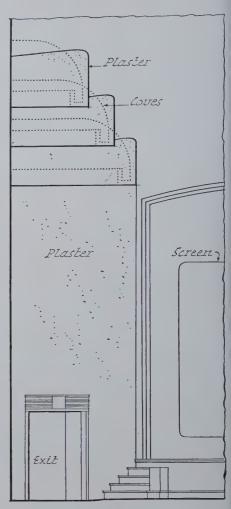


ELY JACQUES MAHN Architect

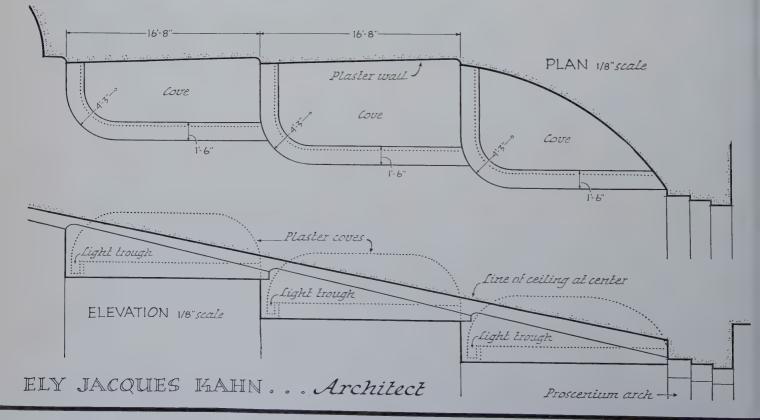
LIGHTING FIXTURES

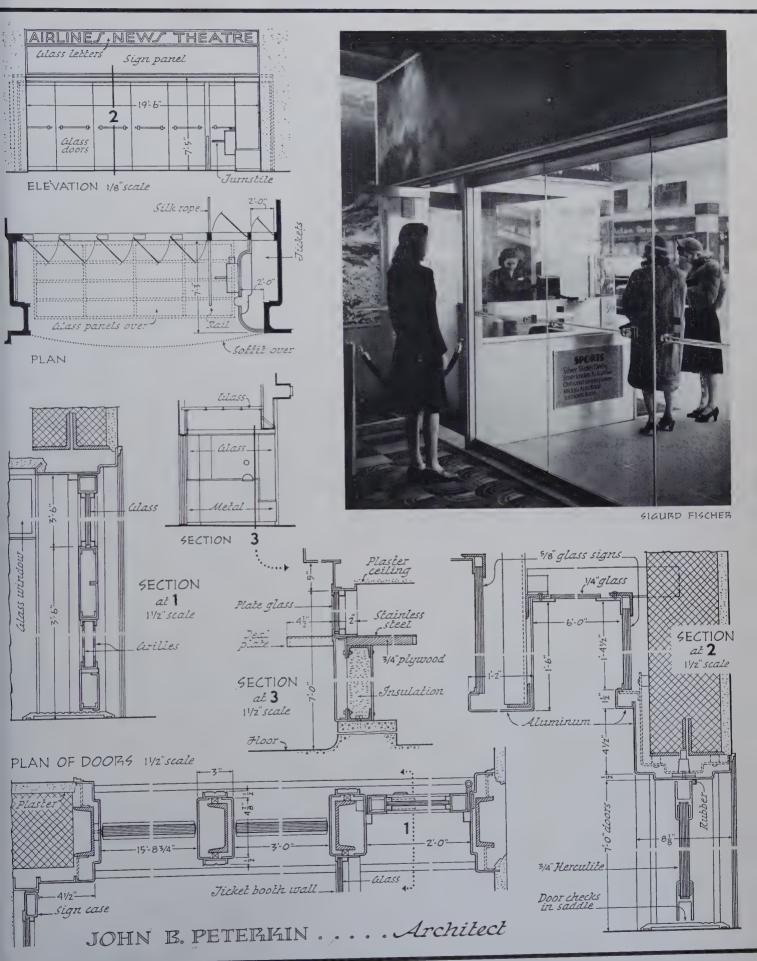


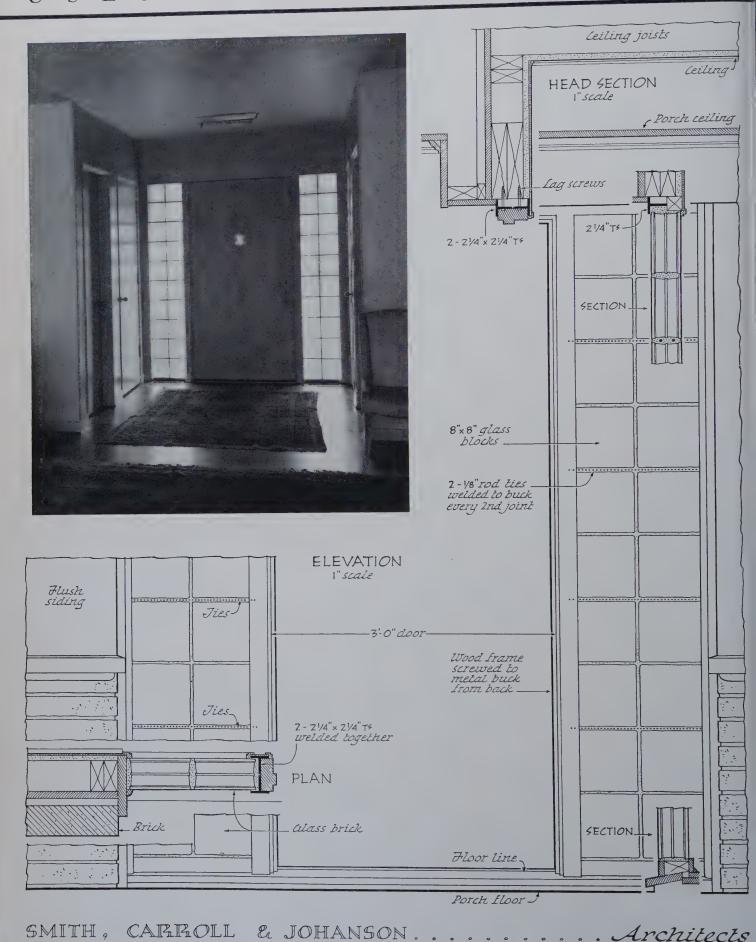
WILLIAM WARD



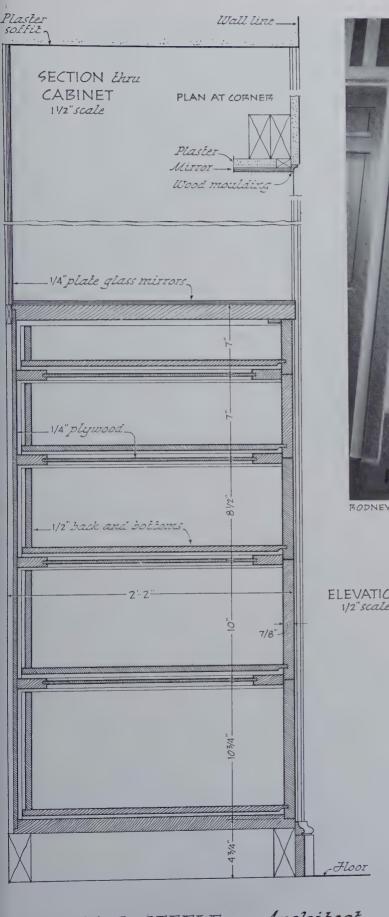
ELEVATION towards STAGE





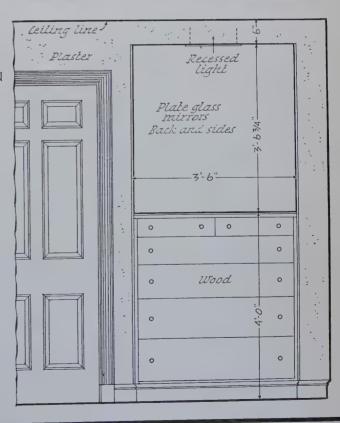


BUILT-IN FURNITURE





ELEVATION 1/2"scale



GEORGE S. STEELE . . Architect

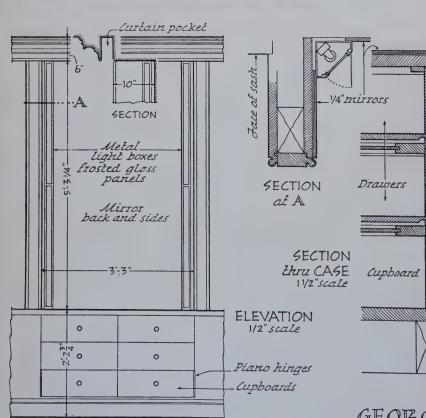
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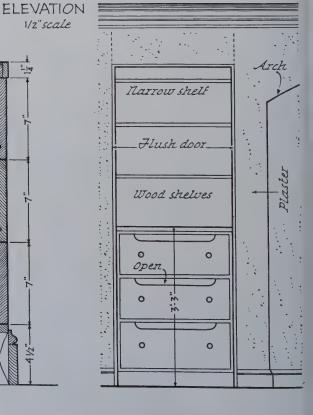




Photos by RODNEY MCCAY MORGAN

1/z"scale





GEORGE S. STEELE ... Architect

P E N I L P

LICENSE EXAMINATIONS IN ARCHITECTURE

AS REGISTRATION WORKS IN CALIFORNIA

BY PAUL R. HUNTER

For many years in America the practice of architecture has been regarded as a profession. Generations have gone by since it was looked upon as a pastime for gentlemen amateurs, nor is it now generally confused with the craft exercised by carpenter foremen. The architectural profession took a forward step with the establishment of The American Institute of Architects in 1857—an action which, while following by ten years the founding of The American Medical Association, still preceded by twenty the organizing of The American Bar Association in 1878. The professions have always attracted men who respected their callings and who have consistently sought ways of raising the standards of their work by improving the educational facilities, by exchanging information, and by establishing sound business relationships. Architects, in common with other professional men, have taken a keen interest in the development and continuous progress of their profession.

One of the earliest actions of The American Institute of Architects was the establishment of a Board of Examiners, which took upon itself the task of examining all who wished to become members of the organization. Through the intervening years The Institute has fostered the activities that eventually led to legislation, in most of the states, defining the practice of architecture and providing for the issuance of licenses by examination. The majority of architects feel that although the necessity of passing a rigidly fixed examination may work an unjust hardship in a few cases, that in the main examinations offer the only tangible means of determining an individual's familiarity with the many fields in which an architect must participate. It is further generally agreed that every candidate should have, in addition to certain minimum qualifications in education, a reasonable amount of practical experience.

The schools of architecture have a close interest in license examinations. While it is the object of our professional education to provide a student with a well-rounded background of history, design, and engineering, it is also necessary for this education to establish a foundation upon which a student can build for his license examinations. As a board of examiners changes in its point of view regarding the profession, the character of its questions changes. It behooves the schools to keep informed of these changes and to acquaint the student with what the leaders in active practice regard as contemporary standards of professional equipment. The ideal position for the schools, of course, is one far in advance of contemporary standards and one which will serve as a guiding force in anticipating the requirements of the future. The schools also have another function in helping to weed out students whose abilities and temperament are not suited for architecture. In this, the all-night design charrettes and the uncompromising engineering professors have their place.

The examinations, however, are of paramount interest to the men who are about to take them. To many prospective candidates the examinations loom up like bugbears, to some they are hurdles which seem to rise higher every year, and to others they appear as a device for the lucky few who are in to keep out as many others as possible. If after long years of schooling and routine office work, and in spite of the present-day uncertainties of employment, that inner

urge still continues unabated, a man deserves every possible help and encouragement in reaching his goal, and to him this article may be of value

California, while four years behind Illinois in the enactment of the first state law, has nevertheless had thirty-six years of experience in qualifying men for practice. These years have led to the development of certain rules of procedure and methods of examination that may be of general interest. Because of earthquake conditions and the existence of large urban centers, the California examination has come to be one of the most rigorous of all the state examinations. On the adjoining page is printed a portion of the Circular of Information issued to all applicants, which sets forth the pre-requisites in education and experience and the subjects in which candidates may expect to be examined.

Even a casual and hurried reading of this Circular of Information cannot but impress one with the broad scope of the examinations in California. In addition to the circular, the California Board offers to all who are interested the opportunity of studying previous examination questions, to learn something of their character. By careful and adequate preparation it is possible to pass all three groups of these examinations the first time, without having to repeat one or more of the parts. A knowledge of the methods of study used by some of the men who have successfully passed these examinations may be of help to those who are planning to take them.

Considering the groups in order, the design problem and the architectural history and theory are first. The design problem is usually a small building such as a chapel, an inn, or a small city hall. Twelve hours are allowed for establishing a scheme and developing the finished plans, sections, and elevations required by the program. What the Examiners are looking for is a simple, straight-forward solution of the problem, with indication of design ability and a reasonable knowledge of the laws or ordinances that might affect the scheme, such as the number of stairs or the placing of exits. Drawings with an elaborate entourage and renderings are perhaps a disadvantage to the candidate, since many men find that twelve hours is hardly enough time to finish even line drawings.

A recent candidate described his handling of the

design problem as follows. From eight-thirty until noon he familiarized himself with the program and tried various schemes, developing the one that seemed best with free hand sketches until all the conditions of plan, section, and elevation were solved. After lunch he converted these sketches into line drawings on tracing paper, then at three o'clock he went on the "final," a white board, 20 x 30 inches. From there on, no major or minor changes in scheme, due to lack of study, were necessary, and the matter resolved itself into fast drafting in order to complete the required number of drawings by eight-thirty—stopping long enough, though, for a sandwich and a cup of coffee.

The best preparation for design is the background of atelier work with training in the esquisse and the esquisse-esquisse, together with design experience in an office, where imagination is tempered by practical details and budgets. A candidate should be familiar with the current solutions to various types of small buildings, which are published in the magazines, and a little brushing up with Harbeson's The Study of Architectural Design and Curtis' Architectural Composition doesn't hurt.

The examination in the History of Architecture is not difficult for those who will sit down and read or re-read one of the standard textbooks on history, particularly one that treats of contemporary work. The answers to such questions as "Discuss Egyptian Architecture," and "Show by sketches the typical plans of French, English, and German cathedrals," should be well in hand. As for Theory, an expectant architect should be able to express himself intelligently on such varying subjects as "The influences of new materials upon architectural design" and "The objectives of slum clearance and housing projects."

The second group, concerned with Architectural Engineering and the problems of Structural Design, has in the past wrought such havoc in the ranks of the candidates that now few venture into this field without a thorough and intensive training. For Section A, usually given in the morning, in which the candidate is examined in the computation of loads and stresses and the selection of members for wood, steel, and concrete construction, it has become the rather general practice to tutor with a structural engineer,

GROUP 1—ARCHITECTURAL DESIGN, HISTORY AND THEORY

(First day)

(a) DESIGN PROBLEM— 12 hours—8.30 a.m.-8.30 p.m.

(Second day)

- (b) HISTORY AND THEORY OF ARCHITECTURE—
 - 4 hours—8.30 a.m.-12.30 p.m.
 AFTERNOON FREE

GROUP 2-ARCHITECTURAL ENGINEERING

(Third day)

- (a) STRUCTURAL DESIGN-
- 4 hours—8.30 a.m.-12.30 p.m.
- (b) MECHANICS OF MATERIALS-
- 4 hours—1.30 p.m.-5.30 p.m.

GROUP 3—ARCHITECTURAL PRACTICE AND MECHANICAL ENGINEERING

(Fourth day)

- (a) MATERIALS & SPECIFICATIONS—
- 4 hours—8.30 a.m.-12.30 p.m.
- (b) ARCHITECTURAL PRACTICE AND SUPERVISION—
- 2 hours—1.30 p.m.-3.30 p.m.
- (c) DESIGN AND SUPERVISION OF MECHANICAL EQUIPMENT—
- 2 hours-3.30 p.m.-5.30 p.m.

GROUP I—ARCHITECTURAL DESIGN, HISTORY AND THEORY

A-Design Problem

(No reference books permitted)

A problem of simple elements will be presented to the candidate for solution at small scale in plan, section and elevation. The problem will be graded on the basis of selection of scheme; logical and orderly planning; appreciation of practical requirements; proper coordination of plan, section and elevations; composition of parts in plan, section and elevation; knowledge of detail; appropriateness of design to purpose of building; and draftsmanship.

B-History and Theory of Architecture

(No reference books permitted)

Questions of theory and general discussion on design will be included in this examination.

A well prepared examinee should be conversant with the history of civilization and the cultural development of the world. He should be able to trace the influence upon architecture of physical and social conditions and historical events and to show a reasonable knowledge of important names and dates. The architecture of the United States and contemporary architecture in general should be included.

GROUP II—ARCHITECTURAL ENGINEERING

A-Structural Design

(The use of reference books and slide rules will be permitted)

Structural Drawing: Knowledge of conventions; structural drawings and details; column and beam schedules; methods of detailing; shop practice.

Design: Theory of structural design; determination and character of stresses; analysis of computation of live, dead, impacted, wind and other loads; design of foundations, columns, girders, beams, joists, slabs, walls and trusses in steel, reinforced concrete, masonry and wood; various methods of framing and bracing to resist load, wind and earthquake stresses; methods of strengthening existing structural members.

Choice of Materials: Availability, adaptability, characteristics and economy of structural materials.

Soil Mechanics: Bearing capacities of soils, methods of testing soil resistance, proportioning of loads, occurrence and effect of water, substructures, surface variation.

Underpinning and Shoring: Prevention of movement of structures, practicability of methods and materials, sequence of operations.

Details of Construction: Structural connections, welding, bracing, bridging, bonding, anchoring, rivets, bolts. nails, fireproofing.

Law and Ordinances: Requirements of governing bodies affecting structural design.

B-Mechanics of Materials

(No reference books permitted)

Characteristics of Building Materials: Steel, concrete, brick, tile, stone, terra cotta, timber and other materials

Stresses in Building Materials: Allowable unit stresses in tension, compression, shear. Bending and combined stresses, ratio of elastic limit to working stress, ultimate strength, special allowances for wind and earthquake stresses, reduction of allowable stresses due to slenderness.

Grades of Concrete: Methods of obtaining concrete of different strengths, relation of different aggregates and methods of mixing to strength of concrete, water-cement ratio as an element of concrete strength, effect of impurities on strength of concrete, methods and duration of curing processes.

Testing: Methods of testing in laboratory and field, test requirements for different materials, value of tests

Standard Specifications: Findings of American Society for Testing Materials, American Institute of Steel Construction, American Concrete Institute.

GROUP III—ARCHITECTURAL PRACTICE AND MECHANICAL ENGINEERING

A-Materials, Specifications, and Working Drawings

(No reference books permitted)

Materials: The examinee will be expected to have a general knowledge of the various materials in common use for building construction, their properties, grades and qualities, availability, relative costs, uses; durability, protective treatment, aesthetic values and sufficient knowledge of their manufacture to assist in their intelligent use.

Specifications: The examinee should be sufficiently familiar with the building trades to write specifications. He should understand the make-up of a specification document, the purpose and content of

the general conditions and the complementary relation between specifications and working drawings.

Working Drawings: Questions may be asked covering any phase of this subject, since the examinee should be a thoroughly competent draftsman capable of preparing complete drawings for buildings.

B-Architectural Practice and Supervision

(No reference books permitted)

Administration: Questions may be asked concerning the conduct of an architect's office, touching such points as contracts between architect and client, between client and contractor; laws relating to contracts, accounting systems, office records, building accounts, legal notices, change orders, and the like.

Economics: The examinee will be expected to have a practical knowledge of finance as applied to building design and operations. He should be able to develop the necessary data and to figure probable returns for any building. He should understand the relation of proper planning, income, and return on his clients' investment.

Field Supervision: Questions may be asked to determine the examinee's ability to appreciate and evaluate a contractor's performance under the contract documents; to determine his ability to distinguish grades of material, quality and methods of construction; and to establish his aptitude to supervise in a manner that properly reflects his responsibility to the client and fairness to the contractor.

Laws, Ordinances and Rules: The examinee should have a comprehensive knowledge of the California State Housing Act, Rules of the State Industrial Accident Commission, the Building Ordinances of the community in which he proposes to practice, and of other laws, ordinances and rules governing building.

Architect's Relation to Others: Questions may be asked to ascertain the examinee's conception of his business and professional responsibilities and relations with clients, contractors, other architects, material dealers, and with other factors of the building industry.

C-Design and Supervision of Mechanical Equipment

(No reference books permitted)

NOTE.—The examinee will be expected to have a general practical knowledge of the various subjects listed below.

Mechanical Equipment of Buildings: Design; functions: installation.

Heating: Steam; water; air; gas; electric.

Refrigeration: Principles and application of different methods.

Ventilation: Natural, mechanical.

Air Conditioning: Principles and application.

Plumbing: Sanitation; disposal of sewage and storm water; fire protection and sprinkler systems; tanks; water pressure; water heating; circulation, filtration and softening; vacuum cleaning.

Electrical Work: Wiring and equipment, light, power, signal, telephone, radio.

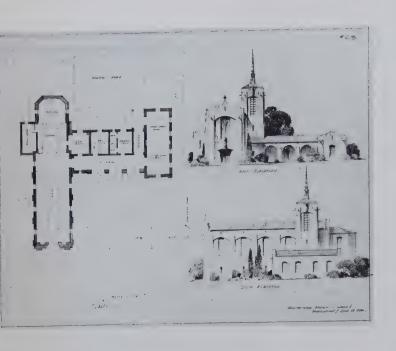
Elevators, Dumbwaiters, Hoists, Conveyors, Escalators: Electric, hydraulic and hand power.

Acoustics: Principles and method of application, governing shape of rooms, sound absorption and deadening.

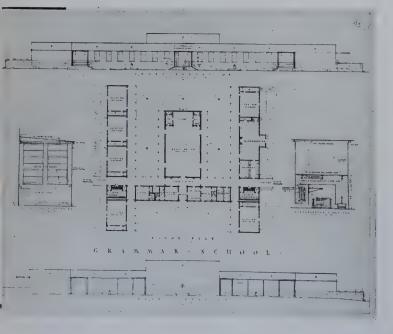
Illumination: Natural and artificial.

Law and Ordinances: Requirements of governing bodies affecting mechanical and electrical equipment.

EXCERPTS FROM THE CIRCULAR OF INFORMATION ISSUED BY THE CALIFORNIA STATE BOARD OF ARCHITECTURAL EXAMINERS INDICATING THE REASONABLY EXACTING REQUIREMENTS OF THAT STATE FOR LICENSING PRACTITIONERS. WITH THIS CIRCULAR, WHICH IS SENT TO ASPIRING CANDIDATES UPON REQUEST, IS INCLUDED A LIST OF BOOKS SUGGESTED FOR STUDY IN PREPARING FOR EXAMS. PREVIOUS QUESTIONS ARE MADE AVAILABLE TOO



TYPICAL OF THE DESIGN PROBLEMS GIVEN BY THE CALIFORNIA STATE BOARD OF ARCHITECTURAL EXAMINERS ARE THOSE REPRESENTED BY THE SOLUTIONS SHOWN HERE. SOMETIMES THE APPLICANTS ARE GIVEN THE OPTION OF SELECTING ONE OF SEVERAL TYPES OF BUILDINGS. THE CHURCH, ABOVE, AND THE GRAMMAR SCHOOL, BELOW, WERE GIVEN OUT ONE YEAR ALONG WITH A BANK, A LIBRARY, AND A RESIDENCE—ALL TO BE CONSIDERED AS PART OF A VILLAGE OF FOUR THOUSAND POPULATION BEING REBUILT AFTER EARTHQUAKE DAMAGE. CANDIDATES COULD SELECT ANY ONE OF THE PROBLEMS, FOR EACH OF WHICH THE REQUIREMENTS WERE STATED IN THE COMBINATION PROGRAM



either alone or in a small class. One or two nights a week for several months will usually serve to refresh one's acquaintanceship with methods and details, and renew an old agility with the slide-rule and the tables in the handbooks.

In studying for Section B, I outlined the chapter on Mechanics of Materials in Materials and Methods of Architectural Construction by Gay and Parker, and memorized all the definitions of terms and the derivation and application of the formulas. My memory not failing me during these four hours of stress, I didn't have much trouble with this section. In California, a candidate is examined on the theory of horizontal forces—which as yet has not been worked into the textbooks—and one falls back again upon the knowledge and experience of his tutor in engineering.

The background for group three, Architectural Practice and Mechanical Engineering, is acquired for the most part after one leaves school, and is best learned through observation and experience in offices and in the field. The details of working drawings, specifications, and materials are usually picked up as one goes along, and to these must be added research in those branches in which there may have been little opportunity for learning through doing. As for supervision, well, one simply has to get out in the field and learn it first hand. If one is fortunate enough to have a supervision job involving responsibility, it is amazing how alert one can become and how soon one learns that details overlooked always come home to roost. Frequent conversations with superintendents and specification writers are a great help in getting the right start. Goldwin Goldsmith's Architects' Specifications is a fine exposition of the theory of specification writing. Gay and Parker's Materials and Methods of Architectural Construction has a concise explanation of the manufacture and use of building materials. W. W. Beach in his Supervision of Construction Operations has adopted the story form—the construction of a million-dollar high school in a city remote from the architect's office, so that the superintendent has great responsibility. It is a book which makes not only valuable but interesting reading.

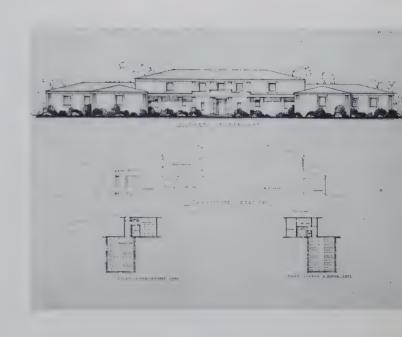
Details of administration, law, and the professional responsibilities of the architect to clients,

contractors, and others are more a matter of hearsay than actual experience for most younger men. Much can be learned about these from the Institute's Handbook of Architectural Practice and from conversations with older practitioners. The Architect's Law Manual, by Clinton Blake, is very good reading. The mechanical equipment of modern buildings is too complex a subject in which to expect a candidate to have more than a general knowledge of the fundamentals involved. The foundation for this field, begun in school, should be supplemented by reading and observation of new developments and by discussions with mechanical engineers. An excellent text used by many colleges is The Mechanical and Electrical Equipment of Buildings, by Gay and Fawcett.

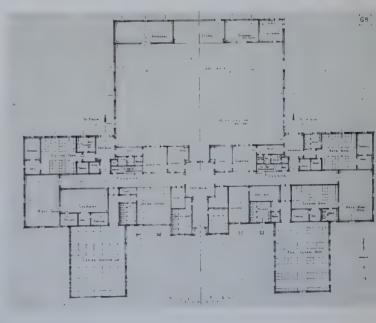
To insure complete anonymity in the written examinations, each candidate is assigned a number which is known only to the clerk, and the members of the Board in studying the design problem and the examination grades are working with numbers only. After passing the three groups of written examinations, a candidate is requested to appear before the Board for an interview.

The candidate finds himself with a friendly group of men who are interested in knowing how he happened to come into architecture and what his experiences have been, and from these to surmise the character service he may render to clients. A license entitles one to prepare drawings for any kind of work, so that a candidate must give evidence of a well-rounded background. It is not difficult for the Board to approve candidates such as one that appeared before them not long ago, who in addition to experience in most types of work had also designed one of New York's tallest skyscrapers; but to approve individuals who have been in offices doing only residences or only schools is not easy. A candidate with obvious deficiencies and gaps in his background is usually asked to do research in these particulars and to prepare either a paper or drawings and to come before the Board again. At the completion of a satisfactory oral examination, the candidate is granted a certificate, and the time has now arrived for that well-deserved celebration.

In California the Board of Examiners issues licenses to architects coming from other states

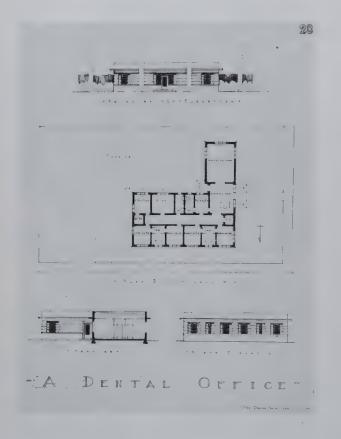


TWELVE HOURS ARE USUALLY ALLOWED FOR THE DESIGN TO BE COMPLETED. THE EXAMPLE ON THIS PAGE SHOWS THE APPLICANT'S SOLUTION FOR A FIELD HOUSE TO TAKE CARE OF THE COMMUNITY ATHLETIC ACTIVITIES OF A SUBURBAN RESETTLEMENT PROJECT. THE PROGRAM CALLED FOR A GYMNASIUM WHICH COULD BE USED AS AN AUDITORIUM TO SEAT 450 PEOPLE; LOCKER AND SHOWER ROOMS FOR HOME AND VISITING TEAMS; ROOMS FOR WRESTLING OR MAT WORK WITH SHOWER AND LOCKER ROOMS FOR THESE; ATHLETIC DIRECTOR'S OFFICES; LARGE LOCKER ROOMS, SHOWERS, AND TOILETS FOR BOTH MEN AND WOMEN GYMNASIUM USERS; ENTRANCE LOBBY; KITCHEN, ETC.



which have similar standards, but most of the younger men now in practice and those who are about to enter practice have passed the written examinations described in the foregoing paragraphs. The effect has been beneficial to both the profession and the public. The men are

proud of their accomplishment, and gradually the public is becoming aware that the architectural examinations compare favorably with those given in law, medicine, and engineering. There is every indication that standards for architectural practice in California are steadily rising.

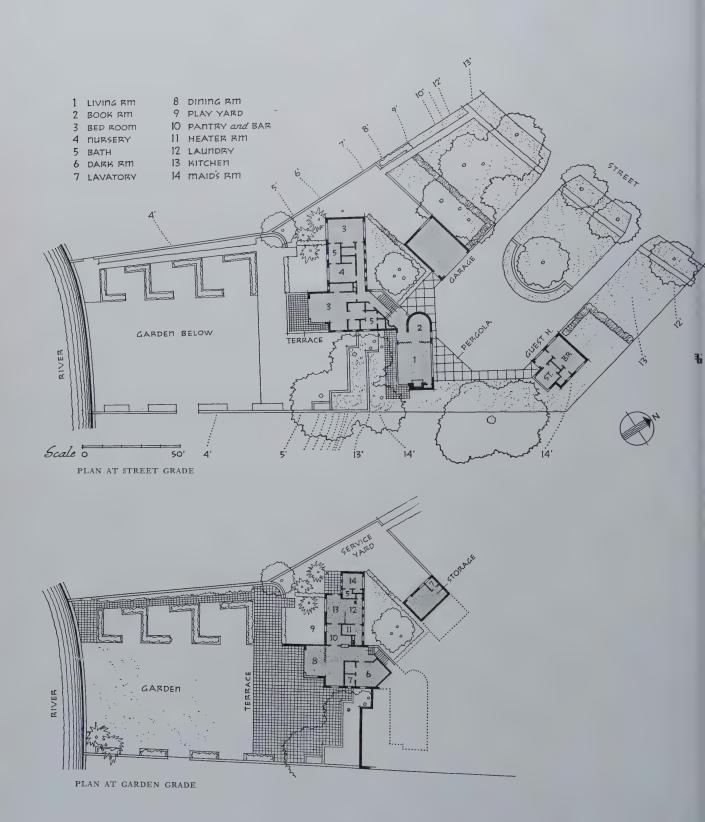


CANDIDATES PRESENTING THEMSELVES IN DECEMBER, 1937, WERE ASKED TO DESIGN A SMALL DENTAL OFFICE BUILDING TO BE OCCUPIED BY TWO DENTISTS USING CERTAIN FACILITIES IN COMMON. A CORNER LOT, IN A RESIDENTIAL NEIGHBORHOOD BUT ADJOINING A SMALL BUSINESS CENTER, WAS SPECIFIED AS THE SITE. ITS FRONTAGE WAS 70 FEET ON THE MAIN STREET TO THE WEST AND 125 FEET ON THE SECONDARY STREET TO THE NORTH. PROPER ORIENTATION AND SEGREGA-TION OF PUBLIC AND WORKING SPACES, AND DESIGN OF EXTERIOR IN CHARACTER WITH SURROUNDINGS KEYED THE DESIGNER'S ABILITY. IN ALL OF THESE PROGRAMS, PENCIL DRAWINGS ON ILLUSTRATION BOARD ARE CALLED FOR AND RENDERING (IN PENCIL) IS OPTIONAL. THE PRECIOUS TIME IS SPENT ON DESIGN, NOT ON SHOWY DRAFTSMANSHIP WHICH FOOLS NO ONE



AN ARCHITECT'S HOME — BY W. W. CUMMER, JACKSONVILLE, FLORIDA

MARCH 1941





FLORIDA ARCHITECT, BUILT HIS HOME SHOWN HERE IN PHOTOGRAPHS BY R. W. TEBBS, AR-CHITECTURAL PHOTOGRAPHER, NEW YORK. THE PROPERTY DROPS TEN FEET FROM THE STREET TO THE BANK OF THE INDIAN RIVER AND BOASTS A NUMBER OF FINE OLD TREES. THE ODD SHAPE OF THE LOT AND CAREFUL CONSIDERATION OF THE SITE LARGELY DIC-TATED THE SOLUTION, WHICH WAS TO SPREAD THE MAIN HOUSE AND THE GUEST HOUSE (ALSO USED BY THE ARCHITECT AS A STUDIO AND WORKSHOP) ACROSS THE WIDEST POINT OF THE PROPERTY - SEPARATING THE EN-TRANCE DRIVE AND SERVICE AREAS FROM THE PLEASANT TERRACES AND GARDEN AT THE LOWER LEVEL. WINDOWS WERE OMITTED ON THE NORTHWEST AND PLANTING WAS MASSED ON THAT SIDE OF THE PROPERTY, TO DIMIN-ISH THE AFTERNOON GLARE FROM THE BROAD SWEEP OF THE RIVER. CROSS-VENTILA-TION WAS PROVIDED FOR IN EVERY ROOM



BY WELLINGTON W. CUMMER, ARCHITECT, OF JACKSONVILLE, FLA.

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AN ARCHITECT'S HOME DESIGNED FOR A SUB-TROPICAL SETTING



THE LIVING ROOM (ABOVE) HAS A COLOR SCHEME OF GRAY, DUSKY SALMON PINK, AND YELLOW, WITH THE PINK MARBLE OF THE FIREPLACE AS A RICH ACCENT. THE DINING ROOM (BELOW) IS HUNG WITH CANVAS CURTAINS OF WHITE, TAN, AND TERRA COTTA. THE FLOOR IS RED TILE WITH A BLACK BASE



BY WELLINGTON W. CUMMER, ARCHITECT, OF JACKSONVILLE, FLA.

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THE GUEST HOUSE WAS PLANNED TO SERVE ALSO AS AN OFFICE, A WORKSHOP, A DARK-ROOM, A GREEN-HOUSE, A "RETREAT FOR THE ARCHITECT," AND AN APARTMENT FOR THE SUMMER CARETAKER. THE BLUE CANVAS CURTAINS WERE PROVIDED TO CONTROL THE ALL-IMPORTANT SOUTH LIGHT; THE SERVICE BAR CAN ALSO BE USED AS A DEVELOPING BENCH AND WASHING SINK; AND THE DOWN-LIGHTS IN THE BED-ROOM CEILING ARE USEFUL WHEN IT BECOMES A DRAFTING ROOM. THE CONSTRUCTION OF THE BUILDINGS ON THE CUMMER PROPERTY IS FLORIDA CEMENT AND OCALA LIME ROCK, CAST IN STANDARD THREE-CORE BLOCKS; INTERIOR FRAMING IS CYPRESS; EXTERIOR FRAMING IS STEEL AND CONCRETE. STEEL LINTELS





AN ARCHITECT'S HOME — BY W. W. CUMMER, JACKSONVILLE, FLORIDA

MONTHLY WASHINGTON REPORT

COMPILED BY A. D. TAYLOR OF CLEVELAND

Editor's Note: The following information is prepared each month as a result of information available for publication from the different Government agencies, and from observations concerning activities within the Government agencies concerned with National Defense, considered to be of interest to the members of the technical planning professions and to the building industry. The editors welcome comments and suggestions from readers, as to the kind and extent of information which is of most interest to them, in order that these reports may be of maximum value to the greatest number of readers of this magazine.

PROGRESS IN GENERAL.

Rapid progress is being made in completing the construction work for which contracts were awarded in the initial construction program. The lend-lease bill and other bills now before Congress carry with them the necessary appropriations for further expansion of the defense construction program. The magnitude of the construction program through the different Government agencies, charged with the responsibility of completing this work, is evidenced by the size of the appropriations now being considered (and probably made available before this article appears in print).

PLANNERS COOPERATE.

Conferences continue among officially designated representatives of the planning professions of Architecture, Engineering, and Landscape Architecture relative to forms of contracts, and schedules of fees for the services of these professions on defense housing projects. A proposed form of contract for services on a Cost-Plus-A-Fixed-Fee basis has been submitted to the United States Housing Authority in connection with regular low-rent housing projects and defense housing projects. Proposed schedules of fees have also been submitted on behalf of these professions. Further negotiations are being conducted in an effort to arrive at a mutually acceptable form of contract and schedules of fees.

In the meantime, and pending an agreement between the professions and the United States Housing Authority, the USHA is requesting the professions to accept (especially on USHA defense housing projects) schedules of fees which are below the schedules recommended by the representatives of these professions and based upon the experience of these professions with housing work during the past two or three years.

The statement as to "Division of Responsibility and Work" among the planning professions, on defense housing projects, has been officially adopted by the boards of directors of each of the national organizations of architects, engineers, and landscape architects.

THE HOUSING AGENCIES.

The Government agencies now engaged in defense housing include (1) Public Buildings Administration; (2) United States Housing Authority; (3) Federal Housing Administration; (4) Construction Division, Quartermaster General's Office; (5) Bureau of Yards and Docks (Navy Department); (6) Maritime Commission; (7) Defense Housing Corporation; (8) Corps of Engineers (War Department); (9) Farm Security Administration; (10) Air Corps (War Department).

There have been approximately 17,000 housing units for enlisted and

civilian personnel under contract to date in the Navy Department. Approximately 1,400 units were constructed through the USHA for the Navy Department and approximately 1,000 units were constructed for the Navy under the Lanham Act by the Public Buildings Administration. The remaining projects for the Navy have been designed in the Bureau of Yards and Docks.

MAJOR "Y & D" PROJECTS.

Defense projects in the Bureau of Yards and Docks are handled through the Public Works Officer for each Naval District. All inquiries concerning specific projects should be addressed to the Officer in Charge, indicating clearly the contract number for the project, the name of the base or station where the project is located, and the city in which it is located.

Maps or charts of Naval Districts, which are comparable to Corps Areas in *War Department*, are procurable from the Hydrographic Office, Room 1402, Navy Building (price 50c).

LEGISLATION RE HOUSING.

Bill No. H.R. 3162 has been introduced into Congress concerning "Defense Housing Insurance." Copies of this Bill are available to those who are interested in the investment of private capital in defense housing. Under this Bill the Federal Housing Administrator will have available an

immediate fund of \$5,000,000 from which he is authorized, upon application of any mortgagee, to insure mortgages which are eligible for insurance under this fund. Through this procedure, additional funds will be made available for defense housing which otherwise might not be possible with private capital.

*

MORE DEFENSE HOUSING.

Approximately \$49,862,000 has been allocated to the USHA to be used for the construction of approximately 77 new low-rent housing projects similar to those projects which have been constructed prior to the defense housing program in many cities throughout the United States.

This housing will be done in the same way that other low-rent housing has been done with funds allocated by the USHA through local housing authorities for this work. The list of projects on which these funds are to be expended is available in the releases from the National Defense Council and in the publication entitled "Defense" to which reference is made in the February issue of Pencil Points.

Latest list of regular Low-Rent Housing allocations is as follows:

Locality	Amount
ALABAMA	
Anniston Birmingham Fairfield Fort Payne	\$ 350,000 325,000 350,000 175,000 250,000
Jasper Montgomery Tarrant Alabama—Rural Housing	750,000 200,000 1,000,000
ARKANSAS	
Blytheville Conway Fort Smith North Little Rock Pine Bluff Arkansas—Rural	300,000 200,000 400,000 350,000 400,000 1,500,000
CONNECTICUT	
Hartford	895,000
DELAWARE Wilmington	1,000,000
FLORIDA	
Daytona Beach Lakeland Orlando	250,000 210,006 350,000
GEORGIA	
Albany Augusta Cedartown La Grange Thomasville Valdosta Waycross Georgia—Rural	400,000 350,000 200,000 400,000 350,000 350,000 350,000 2,000,000

MAJOR PROJECTS UNDER BUREAU OF YARDS AND DOCKS (NAVY DEPARTMENT)

(NAVY DEPARTMENT)			
Name of Project	Location	Contractor	Estimated Cost
Housing Facilities	St. Juliens Creek, Va.	A. J. Saville Richmond, Va.	\$ 713,000
Housing Facilities	Key West, Fla.	S. E. Construction Co. Miami, Fla.	128,700
Housing Facilities	Charleston, S. C.	S. E. Construction Co. Charlotte, N. C.	525,000
Lowcost Housing and Additional Ammuni-			
tion Facilities	Indian Head, Md.	Harwood Nebel Co. Washington, D. C.	1,945,000
Housing Facilities	Great Lakes Training Station, Great Lakes, Ill.	Leonard Construction Co.	
		Chicago, Ill.	574,000
Housing Facilities	Mare Island, Calif.	Cahill Bros. Ben C. Gerevick	858,000
Housing Facilities	New London, Conn.	Wadhams, May, and Carey Hartford, Conn.	277,000
Barracks, etc.	Navy Yard Brooklyn, N. Y.	White Construction Co. New York, N. Y.	1,300,000
Housing Facilities	Jacksonville, Fla.	Hillier and Lovan Jacksonville, Fla.	555,000
Howsing Facilities	Lakehurst, N. J.	Matthews Construction Co. Princeton, N. J.	128,700
Housing Facilities	Miami, Fla.	The Mackle Co. Miami, Fla.	555,000
Housing Facilities	Pascagoula, Miss.	W. J. McGee & Son Laurel, Miss.	2,000,000
Shore Facilities	Mare Island, Calif.	Kaiser Co. Oakland, Calif.	3,300,000
Ammunition Depot	Furns City, Ind.	Maxon Construction Co. Dayton, Ohio	2,500,000
Housing Facilities	Alexandria, Va.	Hyman Construction Co. Washington, D. C.	850,000
Housing Facilities	Coco Solo and Balboa, C. Z.	Leonard Construction Co.	,
Aviation Facilities	Naval Base	Chicago, Ill.	4,224,000
NT 1 4 " C"	Oakland, Calif.	Dinwiddie Construction Co. San Francisco, Calif.	700,000
Naval Air Station	Trinidad and British Guiana	James Stewart Co. H. J. Deutschbein Co. Peter F. Connolly Co. New York	11,487,000
Naval Air Station	Argentia, Newfoundland	George A. Fuller Co. Merritt Chapman Scott Corporation	
		New York City	9,425,000

(From release on "Negotiated Contracts"-revised February 18, 1941)

Also see Bill H.R. 3325 (now before Congress) for important list of proposed projects. Releases containing this information with the addresses of the "Officer-in-Charge" are procurable through the Bureau of Yards and Docks, Navy Department, Washington, D. C.

Locality	Amount	Locality	Amount
ILLINOIS		MICHIGAN	
Champaign County \$ Chicago \$ LaSalle County	600,000 1,500,000 500,000	Hamtramck \$ MISSISSIPPI	175,000
Madison County Morgan County Winnebago County	600,000 300,000 880,000	Greenwood Tupelo Mississippi—Rural	350,000 250,000 1,500,000
KENTUCKY		MISSOURI	
Corbin Owensboro	200,000 700,000	St. Louis	3,500,000
Somerset	140,000	NEW JERSEY	
LOUISIANA Lafayette	400,000	Asbury Park Atlantic City	300,000 800,000
Lake Charles Monroe	282,000 500,000	NEW MEXICO Clovis	300,000
Shreveport Louisiana—Rura!	800,000 2,000,000	NÉW YORK	
MARYLAND		Tuckahoe	333,000
Annapolis	225,000	NORTH CAROLINA Asheville	700.000
MASSACHUSETTS		Concord	700,000 350,000
Chicopee	1,000,000	Fayetteville	400.000

Locality	Amount
OHIO	
Hamilton ,	\$ 700,000
Lorain	645,000
Steubenville	675,000
PENNSYLVANIA	
Allentown	500,000
Bethlehem	1,100,000
Fayette County	1,600,000
Greene County	400,000 500,000
Johnstown Washington County	800,000
Westmoreland County	1,400,000
PUERTO RICO	2,100,000
P. R. Housing Authority	750,000
RHODE ISLAND	
Central Falls	500,000
SOUTH CAROLINA	
South Carolina-Rural	1,000,000
TEXAS	
Brownwood	350,000
Bryan	350,000
Eagle Pass	200,000
Galveston	852,000
Lubbock	500,000
Temple	350,000
VIRGINIA	
Halifax County	150,000
Martinsville	200,000
Norfolk	2,000,000
Richmond	750,000
WEST VIRGINIA	
Martinsburg	100,000
Wheeling	250,000
TOTAL	\$49,862,000

FSA DOES HOUSING.

There are a limited number of defense housing projects which for special reasons are being administered direct from the Office of the Federal Works Administrator, on which projects offices in the technical planning professions in private practice are employed.

The Farm Security Administration has received funds and will be responsible for the preparation of plans, specifications, and awarding of contracts covering 1,000 units as an addition to the project completed approximately two years ago at Greenbelt (near Beltsville, Md.). The FSA has received funds also for two hundred units at Radford, Virginia. These funds are made available under the Lanham Act.

ANOTHER LANHAM BILL. In the October issue of this magazine reference was made to the Lanham Bill (H.R. 10412) providing an appropriation of \$150,000,000 for defense housing. Under date of February 19, Mr. Lanham introduced the (Continued on page 196)

MAJOR DEFENSE PROJECTS UNDER THE CONSTRUCTION DIVISION OF THE QUARTERMASTER GENERAL'S OFFICE. In the release dated February 17, 1941, there is available a complete list of the camps, cantonments, hospitals, airports, and major ordnance and chemical warfare projects for which plans are being prepared and contracts awarded through the Construction Division of the Quartermaster General's Office (Engineering Branch). This list of projects revised frequently has been referred to in recent issues of this magazine. The following is the additional list of projects not included in the lists heretofore published in connection with the Construction Division of the Quartermaster General's Office:

Name of Project	Location	Architect or Contractor	Estimated Cost (to nearest \$100,000)
Camp Callan (San Diego)	Torrey Pines; California	Myron Hunt and H. C. Chambers Los Angeles, Calif.	\$ 3,600,000
Camp Croft	Spartanburg, S. C.	The Harwood Beebe Co. Spartanburg, S. C.	9,700,000
Camp Davis	Wilmington, N. C.	W. S. Lee Engineering Corp. Charlotte, N. C.	13,100,000
Camp Haan (March Field)	March Field, Calif.	O. G. Bowen and J. B. Lippincot	6,100,000
Camp Polk	Leesville, La.	Los Angeles, Calif. Benham Engineering Co. Oklahoma City, Okla.	17,400,000
Camp Roberts	San Miguel, Calif. (Nacimiento)	Holmes and Narver Los Angeles, Calif.	10,700,000
Springfield General Hospital	Springfield, Mo.		
Camp Wheeler	Macon, Ga.	Hentz, Adler, and Shutze Atlanta, Ga.	8,500,000
Fort Leonard Wood	Newburg, Mo.	Alvord, Burdick and Houseman Chicago, Ill.	25,200,000
Alabama Ordnance Works	Childersburg, Ala	Dupont deNemours and Co. Wilmington, Del.	38,000,000
Coosa Ordnance Plant	Childersburg, Ala.	Wiedeman and Singleton Atlanta, Ga.	14,250,000
Iowa Ordnance Plant	Middletown, Iowa		21,500,000

USHA HAS ADDITIONAL DEFENSE HOUSING PROJECTS

The United States Housing Authority is now engaged in the selection of architects, landscape architects, civil engineers, and mechanical engineers to work upon a collaborative basis in preparing plans and specifications for the following list of *Defense Housing** projects which are in addition to the projects listed in the January issue of this magazine. The list of projects is as follows:

Location Nur	nber of Units	Location	Number of Units
Location Nun Kodiak, Alaska Rantoul, Ill. Birmingham, Ala. Gadsden, Ala. Mobile, Ala. Muscle Shoals, Ala. Bridgeport, Conn. New Britain, Conn. Waterbury, Conn. District of Columbia Alton, Ill. Charlestown, Ind. South Bend, Ind. Wichita, Kans. Baltimore, Md. Buffalo, N. Y. Elmira, N. Y. Kearny, N. J.	100 300 150 500 250 600 300 300 1000 150 400 500 400 2000	Paterson, N. J. Pedricktown, N. J. Akron, Ohio Canton, Ohio Cincinnati, Ohio Revena, Ohio Allentown, Pa. Beaver Co., Pa. Titusville, Pa. Williamsport, Pa. Nashville, Tenn. Dallas, Texas Dumas, Texas Ogden, Utah Manitowoc, Wis. Philadelphia, Pa. Erie, Pa.	500 100 300 300 350 200 500 200 250 300 300 300 400 500
ixcarny, art J.			

^{*}The USHA selects Architects on Defense Housing. The Local Housing Authorities select Architects on Regular Low-Rent Housing Projects.

following bill to authorize an appropriation of an additional \$150,000,-000 for defense housing, a part of which reads as follows:

"An Act to expedite the provision of housing in connection with National defense and for other purposes: Approved October 14, 1940, is amended by striking '\$150,000,000' and inserting in lieu thereof '\$300,000,000.' "

It is thus clear that when this bill is passed the program of housing under the original Lanham Act referred to in the October issue of PENCIL Points will be doubled. It is quite likely that additional moneys will be made available through other bills so that under the Federal Housing Administration an increased program of defense housing making use of Government funds loaned to private individuals and corporations will develop.

Defense housing continues to be done on a large scale through the Public Buildings Administration in which program practically all of the design (engineering, architectural, and landscape architectural) is concentrated in the Office of the Supervising Architect. The branch of Site Planning in this Office makes use of the services of an advisory committee consisting of Mr. Frederick Bigger, Mr. Seward Mott, Mr. Alfred Geiffert, and Mr. Henry V. Hubbard to advise upon policies and procedures in the program of Site Planning. Releases containing information on projects now authorized, and for which the program of planning and construction is administered in this agency may be procured as mentioned in recent issues of this magazine.

OMG PLANNING SERVICES. Civilians, each recognized as outstanding in his specialized technical field of professional work, have been appointed in the Construction Division of the Quartermaster General's Office, to assist the Chief of the branch of engineering in the problems concerning plans and specifications for defense projects (including cantonments and other major projects such as chemical warfare, ammunition plants, depots and powder plants).

Groups have been created under

the Design and Engineering Section (Major Casey), being one of the four (4) sections in the Engineering Branch.

These groups are as follows, with the appointments which have been made to date:

- (1) Architectural Group (Edwin Bergstrom, Chief)
 - (a) Chief Draftsman (Mr. Stimson)
 - (b) Chief Architect (Mr. Leisenring)
 - (c) Chief of Structural Design (Mr. Frick)
 - (d) Electrical Section
 - (e) Chief of Heating and Ventilating Unit (Mr. Simpson)
- (2) Civil Engineering Group (Frederick Fowler, Chief)
 - (a) Site Planning Unit (A. D. Taylor, Chief)
 - (b) Water Supply Unit (Mr. Black, Chief)
 - (c) Sewage and Incineration (Mr. Greeley, Chief)
 - (d) Highways, Railways and Drainage (Mr. Poorman, Chief)
 - (e) Fire Protection (C. L. Goldsmith, Chief)
- (3) Mechanical Engineering Group (Mr. McBryde, Chief)
 - (a) Specification Unit (Mr. Warner, Chief)
 - (b) Power and General Distribution Unit
 - (c) Oil, Gas and Gasoline Unit
 - (d) Cold Storage and Refrigeration Unit
 - (e) Special Mechanical Equipment Unit
- (4) Research Engineering Group (Mr. Starret, Chief)
 - (a) Advance Planning Unit (Mr. Yager, Chief)
 - (b) Technical Research

RELEASES OF INFORMA-TION. Again the reader's attention is called to the important and current value of information published in the Official Bulletin of the National Defense Advisory Commission titled "Defense," and published weekly (subscription per year seventy-five (75) cents). This is an invaluable publication to those who are interested in defense matters.

A number of current releases have been published as follows:

- (1) RELEASE dated February 6, 1941 from Public Relations Branch of the War Department, concerning appointments in technical planning groups.
- (2) RELEASE dated February 10, 1941 from Public Relations Branch of the War Department (further information concerning appointments to staffs of the zone Construction Quartermasters).
- (3) RELEASE from Office of Emergency Management, covering the address on defense housing given by Mr. Palmer in Los Angeles, California, on February 7, 1941.
- (4) RELEASE from Public Relations Branch of the War Department covering address given by Brigadier General Somervell as of February 20, 1941 at Houston, Texas.

DEFENSE CONSTRUCTION.

The Government agencies most active in administering the defense construction work are the following:

Federal Works Agency, through the Public Buildings Administration and the United States Housing Authority.

(Responsible for the design and con-

struction of defense housing)

(United States Housing Authority also has appropriations for continued program of low-rent housing)

Construction Division of Quartermaster General's Office (War Department).

(Responsible for design and construction of cantonments, and ordnance projects, including chemical warfare plants, powder plants, ammunition loading and storage plants, and other ordnance plants)

Air Corps (War Department).
(Responsible for design and construction of army air fields)

U. S. Engineer Corps (War Department). (Responsible for design and construction of airports under Civil Aeronautics Authority)

Bureau of Yards and Docks (Navy Depart-

(Responsible for design and construction of defense projects, Naval Air Stations, housing facilities for Navy, Naval Torpedo Stations, proving grounds, Navy Yards, and housing facilities, necessary in the Naval defense program)

Other Federal agencies not so much engaged in design and construction as in the administration of these programs for defense housing are the Federal Housing Administration and the Farm Security Administration, both of which are taking a very important part in the defense housing activities.

February 24, 1941

DIVISION OF RESPONSIBILITIES AND WORK

AMONG

THE PLANNING PROFESSIONS OF

ARCHITECTURE, CIVIL ENGINEERING, LANDSCAPE ARCHITECTURE AND MECHANICAL ENGINEERING ON NATIONAL DEFENSE HOUSING PROJECTS

Every housing project built under the National Defense Program should be functionally, if not physically, related to its neighboring communities and should promote the ultimate welfare of those communities. It should be properly integrated with them as to site and permanence of structure and as to transportation, educational, recreational, sanitary, and other facilities. The study of this integration is the normal function of the City Planner.

Each project should provide adequate and appropriate shelters for those who are to occupy its dwellings and adequate and appropriate spaces and facilities to ensure their normal health and well being. The planning of such sites, facilities, and shelters and the supervision of their construction have long been the responsibilities of architects, engineers and landscape architects in private practice, each performing his respective services on the project.

It is the opinion of the planning professions represented by their national societies, The American Institute of Architects, the American Society of Civil Engineers, the American Society of Landscape Architects, and the American Society of Mechanical Engineers that their combined services are essential in respect to Defense Housing and that by the employment of their professions in collaboration, the greatest advantage will accrue to the Government.

This statement sets forth, to the extent practicable, the respective responsibilities of these four professions on any collaborative undertaking on National Defense Housing Projects.

It is not the intention to preclude any collaborator from performing any of the services of the other collaborators if he is qualified or competent to do so or if he normally performs such services by means of qualified and competent employees. Nor is it the intention that the divisions of responsibility and work as set out shall be inflexible; they should be used as guides for determining the proper divisions of work for a particular project, because the work to be done by each collaborator may differ in detail in the various projects.

The collaborative services may be performed under a single contract, or a joint contract, or under separate contracts with each of the collaborators. All such contracts shall recite and include this full statement of "Division of Responsibilities and Work," and state which of the collaborators is to be the Coordinating Authority and the extent of his authority. In housing projects, the architect normally should be the Coordinating Authority.

JOINT RESPONSIBILITY OF THE COLLABORATORS

The site having been determined, it shall be the joint responsibility of the collaborators to prepare and present to the employing governmental agency a report containing their preliminary estimates of costs and recommendations for the project, for its approval and acceptance.

The collaborative work and responsibility should cover the following fundamental features with respect to the site and the development of the project:

- (a) Determination of traffic circulation; arrangement, width, and controlling grades of streets and alleys; railway trackage location.
- (b) Determination of amount of land coverage, general locations of buildings, and general use of open areas.
- (c) Determination of controlling grades on the open areas and the general elevations of proposed first and basement floors of buildings.
- (d) Determination of general character of proposed land-scape developments.

- (e) Determination of general locations and types of utility and building services, street signs, fire hydrants and project lighting (poles, light standards and conduits).
- (f) Determination of general character and list of drawings and specifications, to eliminate duplication and to produce efficiency and economy of design and construction.

INDIVIDUAL RESPONSIBILITIES AND DUTIES OF EACH COLLABORATOR

1. The Architect

- (a) shall design, prepare drawings and specifications for and supervise construction of all housing units and buildings to be used for community purposes.
- (b) shall plan the architectural treatment of all other structures or parts thereof, except those specifically excluded by mutual agreement in advance among the collaborators.
- (c) shall direct the services of mechanical engineers engaged on the mechanical work in buildings.
- (d) shall direct the services of civil engineers where such services are required on structural and foundation problems of buildings and walls incident thereto.

2. The Civil Engineer

- (a) shall make surveys for, and prepare all property, topographic and public utility maps.
- (b) shall prepare plans for general grading and excavations for engineering developments unless otherwise mutually agreed upon among the collaborators.

- (c) shall design, prepare drawings and specifications for, and supervise the construction of domestic water supply systems, sewerage systems, storm drainage systems, yard lighting facilities, heating mains, gas mains, and electrical transmission lines outside of the buildings.
- (d) shall design, prepare drawings and specifications for, and supervise the construction of public streets and alleys and such private drives as are included by mutual agreement among the collaborators, including paving, sidewalks, curbs, culverts, retaining walls and bridges incident thereto.
- (e) shall design, prepare drawings and specifications for, and supervise construction of such foundations and structural parts of buildings and other structures as are, by reason of unusual

- conditions, not customarily designed by the architect.
- (f) shall set lines and grades for control of all work of the project other than for buildings.

3. The Landscape Architect

- (a) shall determine specific use and arrangement of land areas within the project based upon the general plan adopted for the project.
- (b) shall design, prepare drawings and specifications for, and supervise construction of lawns, interior walks and terraces, service areas, parking areas, fences, lawn irrigation and drainage, planting, pools, such other site surface improvements and such private drives as are included by mutual agreement among the collaborators.
- (c) shall prepare grading plans and specifications for, and supervise construction on

- all areas under landscape development unless otherwise mutually agreed upon among the collaborators.
- (d) shall design, prepare drawings and specifications for, and supervise construction of outdoor recreation areas, facilities and structures incident thereto, and all walls incident to the landscape development.

4. The Mechanical Engineer

(a) shall design, prepare drawings and specifications for, and supervise the construction of central heating and steam power plants, service utilities in the buildings, such as mechanical, electrical, heating, ventilating, air conditioning, refrigerating, plumbing, gas and other services, and all facilities and equipment therefor.

Signed by the President of each of the professional societies concerned.

Although the foregoing document has been printed in the Octagon and in journals of several professional societies, it is reprinted here at Mr. Taylor's request as representing an important step toward a better understanding of the cooperative and collaborative procedure which should exist among the professions. For the first time in the history of these professions, officially appointed national representatives of Architecture, Civil Engineering, Landscape Architecture, and Mechanical Engineering have sat in conference around the table and discussed problems of common interest. This desire to have a better understanding of their common problems as evidenced by these conferences called by the *Chairman*, Mr. Edwin Bergstrom, *President of the A.I.A.*, is an omen of real progress which it is hoped will continue and expand, to the benefit of all' parties and the public.

AMERICAN ARCHITECTURE VIEWED OBJECTIVELY

NEW POSSIBILITIES CARRY NEW RESPONSIBILITIES

BY KONRAD WITTMAN

In a search for typical qualities of American cities, admiration and disappointment are found side by side. Nobody would deny the magnificent achievements, but it is impossible not to notice contradictions which disturb their effect. Fine structures are spoilt by an ugly neighborhood, big and ornate buildings are topsy turvy with plain looking taxpayers, and representative streets, like Fifth Avenue in New York, are in a constant state of molting. The skyline, however impressive it may be, is more the result of a happy chance than of creative conception. Not unjustly has somebody compared the skyline of many American cities with "a comb which has lost some of its teeth."

The job of the architect is filled with disappointment and resignation. Immense work done by excellent architects is stringed along the streets, without gaining due importance. Buildings which in Europe would dominate the town-and attract admiring attentionare crammed together with unworthy neighbors which profane their beauty. Beautiful churches at the corners of city-blocks, or cramped between ultra-modern business buildings, lavish their beauty unnoticed. Even such a wonder of the world as the Empire State building is huddled together with unimportant buildings in an ordinary cityblock. Talent and decorations are wasted and the architect is deprived of proper acknowledgment of his work. Nobody would dare to hang the pictures of an art collection in such an inconsistent order as that in which houses are rowed together on a street.

How much richer in scenic values are small

old European cities, with proper zoning and a careful distribution of architectural highlights. The European architect finds a better frame for his creation, and can plan it for a long-lasting effect. The checkerboard scheme of city blocks which is favored in most American cities is one of the reasons which makes American cities poor in architectural beauty. It gives little inspiration for architectural ideas. It is bad even as a traffic system, and all the parkways and highways which are built now at enormous expense within and around cities are an admission of its inadequacy for modern traffic. Future plans will have to consider a more flexible arrangement of large and small streets to gain the enhancement of American architecture.

The utmost use of every space for houses makes open plazas within the city very rare. But plazas, with or without trees, are the



Emptiness and confusion are developed by overlong streets



Even small plazas at the side of streets help to enhance the architecture

high-spots within a city, where great architecture can be adequately developed. They become focal points of public life and give attractive views. The American city, in most cases, has not enough open places.

European towns, European countries have preserved distinctively their indigenous character. Topographical situation and national background have formed this character, and no sensitive architect could neglect its stimulating influence. Consciously or unconsciously, these cities have been formed and developed almost as an artistic organism. The American town was not so fortunate to have this determining nucleus. American towns were growing wildly and are still now growing wildly, without proper consideration of architectural values. Specialization, carried too far and developed in separate ways, has often proven harmful in dividing things which should be regarded as a unity. Specialization has proven disadvantageous, too, for the architect's profession. It took away from his hands what he should dominate and keep together for the benefit of unity and the serenity of artistic expression. The barren interpretation of city planning as a layout of streets and sewer systems has strangled the rights and the possibilities of architectural design.

A conglomerate of houses, even well-designed houses, will not turn out satisfactorily if each house is built without regard to its neighbor, or even is trying to over-trump it. Harmony in architecture is the result of order and subordination as a sign

of artistic discipline. The American town reflects truly the American eagerness for civil liberties.

Democracy has been defined as liberty regulated by law, and liberty has apparently been the main motive also in the presentation of architecture. If we want to reach a higher standard of architecture and a more pleasant picture of the city as a whole, we have to accept the necessity of common duties as a counterpart and regulation of liberty. This means city planning done by the architect, visualized as a spiritual order, as a realization of the finest efforts of our social culture. City planning is a political and a cultural task, not only a matter of technical usefulness. This interpretation of city planning opens an enormous field for the activities of the architect and provides him with a theme of real magnitude.

One solution in urgent times seems to be easily at hand: Standardization. But standardization which in the long run stifles invention and makes workmen unemployed is a doubtful measure. All richness of life lies in the multitude of variations and creations, like the beauty of medieval cathedrals, which is based on a lively variety of forms, not on their exact repetition.

Standardization and mass production are all right for gadgets and tools, for washing machines and vehicles, but standardization of houses is something different. Useful in small quantities, standardization is annoying and tiresome in mass production on a scale



A picturesque interpretation of a group of buildings diverse in size, scale, and style

of which speculative builders dream. It is not in the interest of the architect, and not to the benefit of architectural culture. The prefabricated and normalized house is the first step on a slope which finally makes the architect superfluous. We have already standardization of apartment houses, of stores and gasoline stations. Schools, railway stations, army camps, churches would be the next. Where such an enormous reservoir of creative ability is at hand, it would be wrong not to use it. The expenses for individual plans by architects are negligible compared with the economic advantages of a more even countrywide distribution of work.

The discovery of the individual aspects characterizing the towns and villages is one thing that makes every trip in Europe so fascinating. The attentive observer finds differences even between neighboring villages. American cities are not so rich in these individual values, and the enormous flood of manufactured "architecture" has done very much to efface the outlines of originality which existed perhaps a century ago.

The European architect has had at all times a double responsibility—towards his client and towards the public. If he tries to bring a new worthy stone into the living mosaic of a city, he is standard-bearer of a tradition as well as the engineer of modern ideas and practical needs. He can readily submit to some limitations of individual liberty for he has the compensation of knowing that his work will be respected by future buildings.



The Empire State Building as seen along Thirty-fourth Street — a huddle of unimportant structures



More than heretofore, should regional standards and regional types of architecture be cultivated. The uniformity of mass production threatens the vitality of expression, but every effort should be made to establish and preserve regional characteristics with a farsighted conception of the future.

These observations are not mere theoretical talks and dreams for the future. America is on the beginning of an enormous development—technical, political, and economical. The spending of countless millions of dollars for defense, extension or resettlement of factories, construction of military highways, the carrying out of the new principles of aerial defense, present problems of which alterations of whole cities and a new orientation of city-planning are the natural consequences. Spending so many millions of dollars of the national fortune for defense preparations may be called a necessary evil. But it is in the hands of the architect, and very definitely one of his duties, to turn the evil into the building of cultural values.

If ever there was a time to draw up programs and to envisage with imagination the future aspects of this country, it is now.

Architects in Europe are now already busy with such programs, divided as they may be in interpretation of their ideals. Social security for all in pursuit of our democratic ways of life emerges from programs of sociologists and economists to realities of town-planning. Town-planners and architects have to give body and expression to these social



The bold example of big cities has influenced, perhaps overmuch, the business streets of smaller towns

ideals, if it is to be true that architecture represents the spirit of the time. Titles of possession or obsolete laws can have no weight against the right of every individual for a brighter and healthier place to live or for an optimum of sun, air, recreation.

In many discussions by architects and in "Letters to the Editor" in magazines I discovered in the past few years many admissions of resignation, or even hopelessness, concerning the furtherance of the architectural profession. And the news about collaboration of the architect with the defense program did not, until now, sound very positive. But it is absolutely necessary that the architect should claim and take the artistic responsibility for all new structures. The task of architecture is to give form to our visible world.

The centripetal trend of accumulation in cities will be relieved by a contrary wave of expansion, in the form of satellite cities or ribbon-type cities which meander through the open country. The development of motor traffic makes possible and the menace of aerial warfare speeds up what sociologists and hygienists have been urging for a long time. The architect has reason to be glad if stronger necessities remove many hindrances of real estate omnipotence or speculative thinking which have troubled his plans. Considerations of beauty alone would not have the appeal to change the public's attitude.

The expansion of American cities having been so rapid, there was perhaps not always time to consider æsthetic problems. This may be an excuse for many failures, but today we are much better prepared to take over new responsibilities. We have a much clearer stand towards the principles of architecture than we did one or two decades ago. The profession has a better vision of function and economy of design—and, let us hope, will rest no longer in the "ivory tower" of borrowed beauty.

However, the danger that we get new medieval castles for armories and colonial niceties for factories is not yet completely averted. More Gothic buildings have been built in this country in the last ten years than



Speculation and free enterprise have often been stronger than the canons of architecture

perhaps in the whole 15th century in Europe. More columns of wood, concrete, or cast iron have been used in Greek and Colonial patterns in the last 20 years than in the flourishing periods of classic times. The antithesis between modern life and cherished conceptions of cultural values still rules over many a part of American life, especially American architecture.

We should take these necessary changes as a welcome opportunity to abandon old paths and to establish the wider horizon of modern design. Such fine opportunities will not come back perhaps in decades, and the problem concerns not only airports and factories, but many small buildings, scattered over the whole land — buildings on highways, bridges, wayside restaurants, and even such details as equipment and furniture for barracks and canteens. Whether private or government architects do the job, the goal is architecture as a national manifestation.

LIGHTING FIXTURE DESIGN MATERIALS

BY C. T. MASTERSON AND R. F. CISSELL

To make lighting fixtures an integral and permanent part of interior design is a definite trend. It is in line with the desire for greater integration of building elements. This trend is logical because as buildings become more functional in plan they also become more unified in the design of their details. Lighting fixture design ranges from elements conceived solely to permit seeing on the one hand, to those using lighting solely as a decorative medium on the other. Many fixtures fall halfway between the two extremes—they must be attractive in appearance both lighted and unlighted, and at the same time must produce and distribute the proper illumination for visual tasks.

In factories, schools and other types of buildings the appearance of the lighting fixture may be of secondary importance or of no importance whatever. Supplying sufficient light where it is needed is not altogether as simple a problem as it might sound. Scientifically designed fixtures for this purpose are the result of highly complicated and specialized research combined with mass production. Even here the trend toward a more

architectural design treatment is becoming evident. It is impractical for the architect to attempt design control of this type of lighting fixture, both from economic and scientific angles, since standard fixtures are available to meet every lighting need where proper seeing is the controlling factor.

When we leave the subject of light for exacting visual tasks, we approach a field where the architect frequently wishes to exert his design influence. It is with this wholly or partly decorative aspect of lighting that the following subject matter will deal. The keyboard with which the decorative lighting fixture designer works has only three notes:

- 1. Materials for reflectors
- 2. Translucent materials for concealment
- 3. Lamps

The following discussion by C. T. Masterson and R. F. Cissell briefly summarizes the products available in each class and touches upon their characteristics.

DON GRAF

MATERIALS FOR REFLECTORS

In choosing materials the designer must know where he wants the light to go and whether he wants it to be diffused or directional. As far as light control with reflecting surfaces is concerned, the designer can assume that he is using mirrors and blotters. With a mirrored (specular or polished) surface light can be accurately redirected without being scattered. Any one in the path of the reflected beam will see an image of the source, and if the source is too bright its reflection will also be objectionable. With a white paper blotter (diffuse) surface the light is scattered and there is no directional control. Between these extremes are many surfaces variously called etched, semi-mat and dull finished that provide varying degrees of control and diffusion. Knowing these basic facts, choice of materials is largely common sense. See Figure 1.

TRANSLUCENT MATERIALS

One of the most widely used materials is diffusing glass—of many types and degrees of diffusion. The most commonly used glass is white or opal glass which completely scatters the light. Other materials in this class are the thicker sheets of plastics, marble slabs, and enameled and fired glasses. Put lamps in back of such materials and, if they are spaced not more than $1\frac{1}{2}$ times their distance back of the materials, the surface will appear uniformly bright. Figure 2.

A common design error is the selection of a glass of too low diffusion for chandeliers and ceiling panels, particularly when a design is etched or sand-blasted into the glass. The glaring spot of light wipes out the design and makes the unit glaring. One solution is to have the design in clear plate glass



FIGURE 1

and then place between it and the lamps a sheet of opal glass. See Figure 3.

One of the most interesting decorative treatments of glass results when designs are sandblasted in clear plate glass and illuminated by light from concealed sources placed at the edge of the glass (edgelighting). These designs appear as sharply defined bright areas from all angles of view. By using different colors of glass additional variations are readily obtained. See Figure 4.

There are now available a wide variety of molded and cast glasses which can be used in many architectural designs and fixtures. These can be had in many standard forms or the architect can have designs specially cast. In any case, the diffusing qualities should be specified as carefully as the design.

ILLUMINATED GLASS BLOCKS. The appearance of illuminated glass blocks is largely dependent on the background. With a diffusing white background the appearance may be plain and uninteresting because the patterns of light are minimized. A corrugated or crinkled metal background produces interesting sparkle and patterns. Lowwattage colored lamps and the new colored fluorescent lamps can be used to add color to brightness variations. See Figure 5.

If the wall is free standing, spotlights or projector lamps, with or without color filters, placed several feet from the wall create intriguing effects with refracted light. Sometimes a lattice work of wiring strips or other electrical construction material can be used to support small lamps a few inches from the wall. A decorative pattern of thin aluminum or other material between the lamps

ILLUSTRATION SHOWS RANGE OF EFFECTS POSSIBLE WITH REFLECTING MATERIALS. ALL ARE LIGHTED BY LAMPS BEHIND CENTER STRIP. LIGHTED APPEARANCE SHOULD ALWAYS BE DETERMINING FACTOR IN SELECTING MATERIALS

Left Side
WHITE GLOSS PAINT
POLISHED MARBLE, GLASS
PORCELAIN ENAMEL
(GLOSS)
OXIDIZED ALUMINUM
POLISHED ALUMINUM
CORRUGATED METAL
(POLISHED)
VERTICALLY BRUSHED
POLISHED METALS

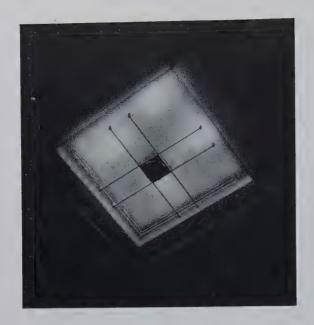
Right Side
WHITE MAT PAINT
ETCHED GLASS, HONED
MARBLE
ETCHED PORCELAIN
ENAMEL (MAT)
ALUMINUM PAINT
MIRRORED GLASS
PEBBLED GLASS OR METAL
HORIZONTALLY BRUSHED
POLISHED METALS



FIGURE 2

SHOWN HERE ARE A FEW OF THE MANY AVAILABLE GLASSES, PLASTICS, SYNTHETIC MATERIALS, AND MARBLES. EACH SAMPLE IS ILLUMINATED FROM BEHIND BY A SINGLE LAMP. THE PRISMATIC AND RIBBED GLASSES PRODUCE BANDS AND PATTERNS OF LIGHT. THE OTHER MATERIALS EITHER PARTIALLY DIFFUSE THE LIGHT IN WHICH CASE THE LAMP SHOWS THROUGH AS A BRIGHT SPOT, OR COMPLETELY DIFFUSE IT TO PRODUCE A UNIFORMLY BRIGHT PANEL. FIXTURE DESIGNERS SHOULD KNOW ALL THESE MATERIALS

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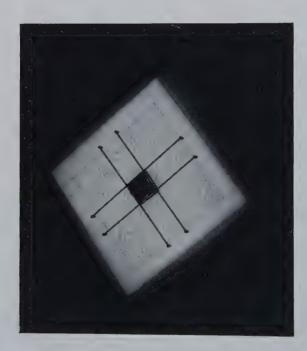


FIGURE 3

ONE OF THE MOST COMMON ERRORS IN FIXTURE CONSTRUCTION IS THE SPOILING OF DESIGNS BY FAILING TO INSURE ADEQUATE DIFFUSION OF LIGHT. AT TOP, A PIECE OF CONFIGURATED GLASS IS PLACED BETWEEN THE LAMPS AND THE SMALLER SHEET OF PLATE GLASS ON WHICH THE DESIGN IS ETCHED OR SANDBLASTED. THE RESULT IS A SERIES OF BRIGHT SPOTS THAT WASH OUT THE DESIGN. WHEN A PIECE OF OPAL OR OTHER HIGHLY DIFFUSING GLASS IS PLACED BETWEEN THE LAMPS AND THE PLATE GLASS, AS BELOW, THE DESIGN ON THE PLATE GLASS STANDS OUT CLEARLY AGAINST ITS LUMINOUS BACKGROUND

and blocks may be used. The size and configuration of the block texture have a definite effect in producing sparkle. The specification of glass block lighting should, if possible, be based on experiments. In this way the designer can be most certain of getting the results he wants.

LAMPS

PROJECTOR AND REFLECTOR LAMPS. One of the most significant advances in lamp construction is used in the projector lamps. See Figure 6. A bowl-shaped section of parabolic or other suitable contour on which a highly efficient reflecting film of aluminum has been vaporized, serves as the reflector. This section contains the base and filament. A molded glass cover plate, either clear or configurated by any desirable lens pattern, is then fused to the reflector section. At present this type of lamp is available in 150watt spot (concentrating) and 150-watt flood (distributing) types. Made of hard glass, projector lamps can be used out-of-doors without danger of thermal cracks. Also color filters and shielding rings may be fastened directly to the bulb.

Reflector lamps, which control light in a similar manner, employ blown bulbs. They are, therefore, not recommended for outdoor use, and they may not give satisfactory performance if any accessory equipment is attached to or touches the bulb. Reflector lamps are available in 150- and 300-watt spot and flood types.

These types of lamps greatly simplify getting controlled beams of light (and color control with the projector lamps). With the simple supporting units available for them, they are ideal for temporary installations such as the lighting of displays.

Mazda lamps which have a permanent finish of pure silver deposited on the lower part of the bulb. Since the silvered bowl lamp is in itself a highly efficient indirect reflector, it is necessary only to shield the neck to prevent glare. This means that the silvered bowl lamp may be a very useful tool in obtaining temporary and decorative fixtures for many seasonal or special occasions. It

permits ingenious departure from conventional designs with respect to both contours and materials.

FLUORESCENT LAMPS. Such lamps are particularly interesting to the designer because of their shape. Fixtures using this lamp may be assembled into continuous straight rows or arranged in hollow squares or other geometric shapes. The shape of the lamp simplifies treating the lighting as part of the design and makes possible a more finished appearance than can be obtained by locating the units over the ceiling as individual fixtures.

The basic principles of planning a general lighting fluorescent installation are no different than those followed in designing a filament job. Lumens must be provided at the source to make up for those absorbed by fixture, walls, and ceiling. Allowance must be made for depreciation. Hence a coefficient of utilization and a maintenance factor are used just as in planning filament lighting.

One thing that is not available with fluorescent lamps that can be had with filament lamps is the wide range in lumen outputs. The 48-inch lamp, which is the one nearly always used for general lighting, has a rated lumen output of 1800 in daylight and 2100 in white. This means that even with a 6-lamp fixture the total lumens would be 10,800 or 12,600, not much more than from one 500-watt filament lamp. Nor can the wattage in a fluorescent fixture be increased as it can in many filament units.

Maintenance has always been a serious and often neglected problem in getting efficient results from a lighting system. A solution of the maintenance problem that has been used in train lighting is a shielding of the light source with metal or plastic louvers under the lamp, thus permitting the dirt to fall through. Many fluorescent fixtures are being designed on the same principle using "egg-crate" or "ice-cube-tray" louvers to keep the eyes from seeing the lamps at normal viewing angles. This solution is possible with these lamps because the low brightness of the tubes causes no specular reflection

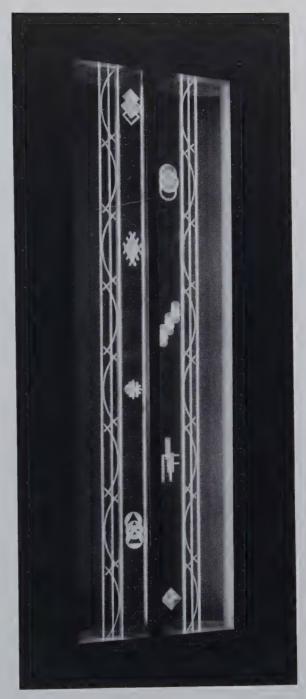


FIGURE 4

UNUSUALLY BEAUTIFUL DECORATIVE EFFECTS CAN
BE OBTAINED BY EDGE-LIGHTING SANDBLASTED
DESIGNS IN PLATE GLASS. THIS INSTALLATION
HAS THREE COLORS OF GLASS—CLEAR, FLESH, AND
WATER-WHITE. THE OUTER EDGES OF THE THREE
PLATES ARE GROUND FINISHED TO MAKE THEM
LUMINOUS AND A PART OF THE DESIGN. THE
EDGES NEXT TO THE LUMILINE LAMPS (WHICH
ARE CONCEALED BEHIND THE CENTER METAL
CHANNEL) ARE POLISHED SURFACES, PERMITTING
THE LIGHT TO ENTER WITHOUT BEING DIFFUSED
DESIGNERS HAVE FOUND THIS TYPE OF FIXTURE
SUSCEPTIBLE OF MANY INGENIOUS VARIATIONS

FIGURE 5

THE UPPER ILLUSTRATION SHOWS THE EFFECT OB-TAINED BY USING CORRU-GATED METAL FOR A GLASS BLOCK BACKGROUND. THE CAVITY IS 15 INCHES DEEP WITH THE LAMPS AND RE-FLECTORS CONCEALED IN SHALLOW RECESSES ABOVE AND BELOW THE BLOCKS. IN THE LOWER ILLUSTRATION THE CORRUGATED METAL BEHIND THE BLOCKS HAS BEEN REPLACED BY A PLAIN DIFFUSING BACKGROUND THAT SUBDUES THE CONFIG-URATIONS AND PATTERNS

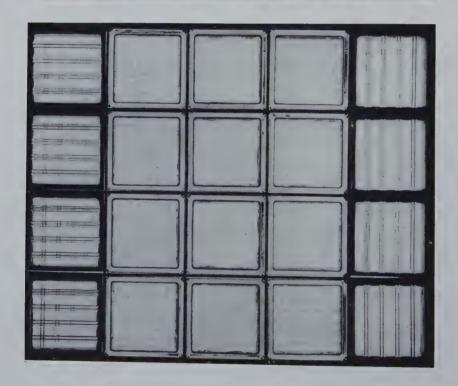
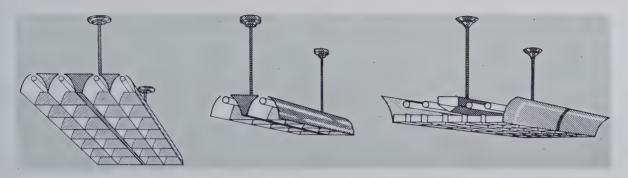




FIGURE 6

SPOT AND FLOOD LAMPS, PROJECTOR TYPE AT LEFT, RE-FLECTOR TYPE AT RIGHT, DIRECT BEAMS





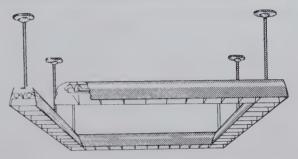
problems with ordinary office work. See Figure 7.

In planning a fluorescent installation the new high power factor ballasts will give the customer better and cheaper service than low power factor auxiliaries. They permit practically doubling the load that the customer can put on his wiring and at the same time reduce flicker or stroboscopic effect to a value comparable to that from low-wattage filament lamps.

FLUORESCENT LAMPS AND COLORED LIGHTING. Myrtle Fahsbender and Richard G. Slauer, in a paper presented before the annual convention of the Illuminating Engineering Society, have inquired into the aspects of fluorescent lighting in the home. Their inquiries apply with equal force to many other types of buildings. A six months' test led these authors to the following general conclusions:

- 1. Within a few weeks the average adult will overlook the relatively minor color differences associated with fluorescent lighting.
- 2. Children are almost indifferent to such factors.
- 3. Yellow foods are sufferers under fluorescent illumination since the yellow is accentuated and such foods become greenish in cast. Since yellow-green ranks low in the color preferences of the average person, the color distortions would be objectionable if it were not that the average menu seldom contains more than one or two items where the distortion is serious.
- 4. Incandescent lamps produce certain distortions of color which have gradually become commonplace and, therefore, acceptable. It is logical to assume colors as they appear under fluorescent lamps will, in time, also be acceptable.

Today there are encouraging indications of a change in our attitude toward color. We are using more and more color in our clothes, homes and automobiles. Modern architecture will bring with it a revival of



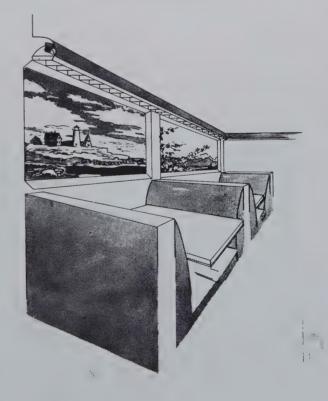


FIGURE 7

BECAUSE OF ITS SHAPE, THE FLUORESCENT LAMP
CAN BE USED IN SUSPENDED FIXTURES IN A
VARIETY OF INTERESTING PATTERNS WITH VARYING PROPORTIONS OF THE LIGHT DIRECTED UPWARD OR DOWNWARD. NOTE THE OPEN TOP UNITS
WITH EGG-CRATE LOUVERS TO SIMPLIFY MAINTENANCE. SUGGESTED USE WITH MURAL PANELS

the use of color in buildings. It has been said that color is the only non-functional element in functional design. But it seems that if color is used to create definite esthetic and psychological effects, it too is functional.

It is fortunate that the introduction of fluorescent lamps comes at a time when color is being more generally demanded, for never before have we had sources of colored light that even approached the fluorescent lamp in efficiency. Now that colored light is available in abundance all that remains is the completion of enough pioneering installations to gain general acceptance.

It is worth noting that colored fluorescent lamps may provide decorative effects and at the same time contribute to general lighting. As an example, a request was recently made for a pattern of Christmas colors amid the fluorescent daylight lamps in an overall ceiling pattern. Obviously the green and red fluorescent colors were preferred because they are symbolic of Christmas. However, the green fluorescent lamp produces twice as

much light as the daylight lamps, and it is an unsatisfactory color for illuminating merchandise and shoppers. In order to balance each green lamp three pink lamps of the same size were suggested rather than red because pink produces six times as much light. This mixture produced a synthetic white light which approached the color of the original general illumination.

Other combinations which can produce interesting patterns and still approach an acceptable color quality are:

One gold, two daylights, two pinks: approaches a white light cooler than filament lamps.

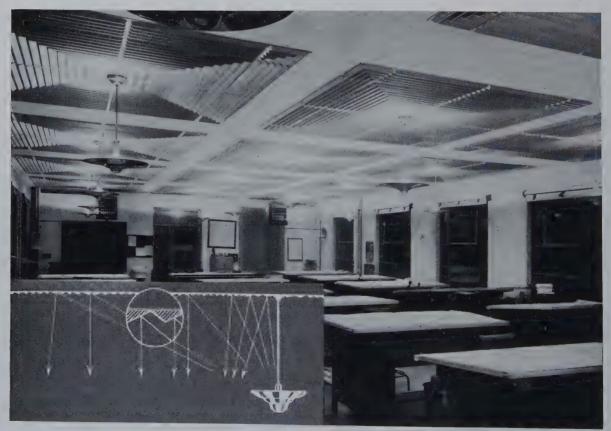
Two gold, two daylights, one pink: approaches a white light similar to filament lamp lighting.

Two pinks, two gold, one daylight: approaches a white light warmer than filament lighting.

One gold, one blue approaches daylight.

The complete palette of colored light provided by fluorescent lamps and their tubular shape, so valuable in many decorative treat-

ments, make it possible for the imaginative designer to achieve with ease lighting effects never before possible with artificial light.



A PATENTED CEILING TREATMENT, DESIGNED TO MINIMIZE THE REFLECTION OF LIGHT OUT AT ANGLES NEAR THE HORIZONTAL AND TO INCREASE THE PERCENTAGE REDIRECTED INTO ANGLES BETWEEN 0 AND 60 DEGREES. ANY TYPE OF CONVENTIONAL INDIRECT LUMINAIRE MAY BE USED AS A SOURCE. IN SMALL AREAS IT MAY RUN 20 PER CENT MORE EFFICIENT THAN FLAT CEILING, WASTING LESS LIGHT ON WALLS

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

OBVIOUS DISREGARD OF THE

Maybe it's because we flunked French-not once, but twice-in architectural school. We finally had to obtain special permission from the Board of Regents to substitute Acoustics (offered to the music school students but not to architects) for the French we knew we never could pass. That famous cry ils ne passeront pas has real meaning for us!

Or maybe it's because we resent the implication of phoniness that attaches itself to the use of French words in an otherwise American setting. We well remember Sarah Bernhardt's last farewell tour of the United

States. The great actress could no longer walk and she was reduced to a short but supposedly very dramatic sketch on the Orpheum Vaudeville Circuit. The entire playlet was in French, and with a high school chum we attended a performance. There were 3,000 people in the audience and our companion voiced the suspicion that nobody in the entire theater knew what was going on. We decided to applaud the immortal Thespian at frequent intervals without the faintest idea whether our timing coincided with the climaxes of the drama on the stage. Our suspicions were fully verified when the

ENGLISH FURNITURE (1560 - 1690)

PENCIL POINTS DATA SHEETS

Index No. H 2 b

FURNISHINGS

TUDOR-ELIZABETHAN, JACOBEAN. Massive, sturdy furniture replaced the stark pieces of feudal days in early England. The Tudor-Elizabethan era was the Renaissance in Britain.

Oak in simple wax finish was carved elaborately in extravagant and forceful forms. Some dining room suites and occasional pieces are reproduced today, but interest in Tudor styles is chiefly because they represent the first swing toward decorative furniture and buildings. When this style is used, it properly belongs in large Gothic rooms.

When this style is used, it properly belongs in large Gothic rooms. Early Jacobean furniture, sometimes called Stuart, was particularly sturdy. It utilized the same oak that was employed in Queen Elizabeth's day. It was the style of furniture that inspired early American styles in the colonies. In the middle Jacobean the gateleg table evolved. Late Jacobean, or Charles 2nd, furniture is increasingly used today; the severity of the Cromwellian morality having been replaced by a merry monarch's love of luxury, the designs reflected this lighter attitude toward life. Both oak and walnut were used in that period.



FRENCH FURNITURE (1500 - 1750)

Index No. H 2 e **FURNISHINGS**

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

LOUIS 14TH. This period marked the evolution of the straight line toward the curve which was to predominate in the following epoch. The straight line was usual. Proportions were large, massive, dignified and formal, Louis 14th furniture is seldom used today except in large and luxurious quarters. Its purpose was for show—comfort was not considered of great importance.

THE REGENCY. This era marked the beginning of a newer and lighter vein in furniture design. The curved line replaced rectilinear forms.

LOUIS 15TH. Probably the outstanding age of the world in decorative furniture, this period is notable for its rich and luxurious creations. The style is distinctly feminine. Walnut, mahogany and ebony were used effectively. Lacquers and gilding covered much of the woods to good advantage. The cabriolet leg was used almost exclusively and scroll feet were usual. Reproductions are suited to homes where fastidious elegance is desired. Careful selection is necessary to blend Louis 15th furniture with other styles.



3,000 in the theater followed our lead every time we started handclapping.

Why do you suppose they have to have claques at the Metropolitan?

It's a cinch that Americans have little facility with the French language. The French idiom is entirely foreign to American habits of thought. Witness the use of the supposedly French idiom nom de plume-an expression that no Frenchman would understand. Name of the pen makes sense in English but the French idiomatic equivalent happens to be nom de guerre. Architects are often pleased to affect a familiarity with French and yet we have never seen a competition program which did not call for a nom de plume!

Perhaps we have an exaggerated patriotism (we are "Nuts about ze good old OO ESS AY") but it does seem that with a quarter of a million words in our own tongue we should be able to express almost any thought with nice precision—and not have to borrow

from a language which is to a native unfamiliar, meaningless and unpronounceable.

At any rate, we have always had a violent, uncontrollable hate for menus printed in French. Just get a load of the menu for the Christmas dinner offered by one of New York's would-be swank hostelries:

> LES TID-BITS ASSORTIS LES MERLANS A LA PLUCHE VERTE LA DINDE ROTIE DES ARTISTES LA PATATE DOUCE A LA LOUISIANE SALADE VERT TENDRE A L'ESTRAGON POULARDE A LA GRIMOD DE LA REYNIERE LA CHARLOTTE GLACEE AU CURACAO LE PANIER D'AMUSE BOUCHE DEMI-TASSE DES GOURMETS

In the corner beanery for 35c you can get practically the same thing-in English-and if you have (Continued on page 214)

FRENCH FURNITURE 1750 - 1815

Index No.

FURNISHINGS

LOUIS 167H. The furniture is a slender, straight line style with a return to classicism. It is a direct and vigorous reaction against the rococo ornamentation and excessive curves of the previous reign. Cherubs, love birds, garlands of flowers and love knots were some of the motifs employed. Round medallions, ovals, heads, busts, human figures, fluting, reeding and beading are features of the style. Mahogany finished either in natural grain or enameled, walnut, and satinwood were much used. Silks, figured satins, brocades. damasks, muslins and velvets in pastoral and floral designs with later extensive use of stripes are all typical. Simple and feminine, the style is used where a marked effect of delicacy and daintiness is desired.

THE DIRECTOIRE. Simple classical forms were substituted for mon-

EMPIRE. A militaristic masculine stylistic reaction from the preceding femininity, the furniture was heavy and ponderous. Frequently Empire furniture is adapted to use with modern designs.



ITALIAN AND SPANISH **FURNITURE (1453 - 1560)**

Index No. H 2 k

FURNISHINGS

After the medieval ages, the Renaissance brought renewed interest in furniture as well as art and literature. In Italy, ornate carved pieces were used in formal halls of princes of church and state. The principal wood was walnut; the decoration was classical with fine restraint; rich, colorful dignity was expressed in the upholstery. Italian Renaissance reproductions today are scaled to the large home and would be incongruous in a bungalow.

In Spain, walnut and oak furniture were studded with brass and iron, and metal mounts were freely used. Bright red and rich green velvets were used in the trimmed and fringed upholstering, and decorated leather was also employed. Modern reproductions are well suited to many modern homes, particularly to those of Spanish architecture. Spanish furniture is massive, rugged, masculine, square, and sturdy. It is suited to use with Italian and French Renaissance furniture, as well as some early English designs.



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selected the joint with reasonable care the food will probably be as tasty and nourishing, and there will be more of it!

In our private opinion, anybody who calls candied sweet potatoes la patate douce a la Louisiane should have their chewing tobacco taken away from them. We defy any indigenous citizen whose taste is not perverted, to choose between an honest-to-gawd American cup of coffee and a demi-tasse des gourmets.

How do you like that item *le panier d'amuse bouche*— "a basket (of stuff) to amuse the mouth." Personally we find difficulty in overcoming a mild nausea at such linguistic whimsy.

The Americans not only know how to raise it and cook it, but they also name it so you know what it is—and we mean such things as Boston baked beans and brown bread, Mississippi catfish fried in cornmeal and butter, apple pie, hamburger and onions, roast turkey, sour cream biscuits and clover honey, home-fried potatoes, hot dogs, Virginia ham, Philadelphia scrapple, corned beef and cabbage, buckwheat pancakes with Michigan maple syrup, and Wisconsin cheese.

French chefs can take their *poulardes*, and to quote the cook-book exactly, "bone them, beat them mercilessly to flatten, and stuff them"! They can also eat 'em—we'll take vanilla.





LESSON 12—SOME CONSIDERATIONS OF COMPOSITION

PENCIL POINTS

PENCIL BROADSIDES—12

BY THEODORE KAUTZKY

We now come to what is perhaps the most difficult thing for the young artist to graspthe baffling subject of Composition. It is not a matter of rules, though there are certain guiding principles that are generally taught and which are helpful. They are to be found in many books. In the end, however, the quality of the results obtained springs from some inborn artistic sense which you either have or do not have. The real artist must have it. With it, he frequently defies the rules or laws or whatever you may call them, and produces masterpieces of arrangement that could never have been arrived at by conformation to any established standards. Yet it is not for beginners to set out to break precedent and for that reason they had best acknowledge certain principles that experience has found generally reliable. A few of these are illustrated by the little pairs of sketches shown opposite. Since I omitted to number these on the drawing, let us agree to refer to them in discussion as 1, 2, 3, 4, and 5, reading from the top down. Faults occur in the left-hand column and are to be seen corrected, in a simplified way, in the right-hand column.

Sketch number 1, in its initial form, is too strongly dominated by horizontals and also lacks a definite center of interest. It needs some vertical accents to break up the monotonous horizontal movement and also will benefit by increasing the contrasts near the doorway and tapering off their strength to the right and left. By introducing a tree or two rising from behind the building we can achieve the required vertical contrast, care-

fully avoiding stiff symmetry by balancing foliage masses of different size around our chosen axis rather than centering one upon it. The horizontality is further reduced by changing the direction of the shadow strokes across the foreground. The rearrangement of contrasts in value is obvious; its effect undeniably beneficial.

Number 2 shows a view down a road with all the perspective lines converging to a point far at the left. The result is unsatisfying because the eye is constantly being pulled out of the picture. We must insert some elements to stop this wandering of attention and hold it near the center of the picture where it belongs. So we strike in a telegraph pole which furnishes a strong barrier across the eve-compelling convergencies, placing it where it will define the left-hand limit of the central area of interest. Because a vertical pole alone would be stiff and uninteresting, we tilt it a little, give it some supports, and let some poison ivy soften its otherwise hard profile. We also put in a background tree behind the row of houses. Its position keeps the pole from jutting too prominently into the sky and it also helps to direct the eye back to the center of interest which we now emphasize with increased detail and contrasting values. A suggestion of grass and weeds along the edge of the road, accented with a shadow from the pole, join with a few strokes laid across the road to keep the attention from wandering out at the lower right.

The third sketch suffers from too strong contrasts at the left side, the relatively un-

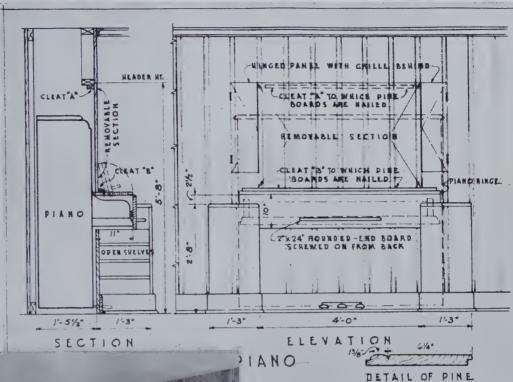
important tree getting all the attention. The house, after all, is the most interesting element here. By rearranging the values as shown, better balance around the center is achieved and the house now stands out clearly. The dark tree compensates for the dark gable end. The tree at the left is still there but is well grayed down and the dark shrubbery has been wisely eliminated.

In sketch number 4 a garage has been added to the same general group used in 3. The first try resulted in giving this garage as much attention as the house. As revised, attention has been brought back to the house by changing the direction of light, redistributing the values, introducing some dark foliage at strategic points, and using the direction of shadow lines to carry the eye where it is wanted. See if you cannot follow the process through and discover the reason behind each change. Then recompose the whole group in a different way. The last pair of sketches merely calls attention to the improvement that may be made in a "two value" composition by adding a middle tone. The grays give the forms more solidity and hold the whole thing together. This would be even more evident at larger scale.

TYPHONITE ELDORADO PENCIL PAGE

Double

Free—A blueprint for your reference made directly from the original drawing. Just write the address below and ask for blueprint No. 167-J3.





This recreation room in the prize-winning home of architect **Sewall Smith** of Niagara Falls, N.Y. doubles as a music room. The piano is built into the wall. Shelves at either side of the keyboard hold sheet music. Still further compactness is attained by a built-in closet which holds the ping-pong table when not in use.

SHIPLAP for WALL

Mr. Smith's detail of the built-in piano is shown in this drawing with Dixon's Typhonite Eldorado Pencils, using H for dimension lines and showing pine panels, and HB for all other lines.

THE DIXON'S Typhonite Eldorado H and HB pencils you use will perform exactly as did the same degrees used in this drawing. That's because a Typhonite Eldorado H is an H always. A Typhonite Eldorado HB is always an HB. Such startling uniformity throughout the entire range of 17 degrees is possible only because the leads are made from Typhonite. Typhonite is a new form of graphite whose particles are minute twins. Each particle is minute in size and each is the same size. And the size is

controlled to that found best for lead making.

To create matchless Typhonite, natural graphite is battered against itself in a typhoon of super-heated steam until the new form, Typhonite, emerges. The Typhonite process is exclusive with Dixon.

Typhonite not only makes possible strict uniformity, but also the opaqueness of line, strength of point, smoothness and evenness which distinguish Dixon's Typhonite Eldorado pencils. Try them to prove our words.

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PENCIL SALES DEPARTMENT, JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.

PHILADELPHIA DEFENSE GROUP

The committee formed in Philadelphia under the name Philadelphia Preparedness Committee of Architects and Landscape Architects was organized by the Philadelphia Chapter, A.I.A. to cooperate with the Philadelphia Section, A.S.C.E., and the Philadelphia Chapter, A.S.L.A. Its purpose and aims have been officially stated as follows:

"It is common knowledge that the war now raging greatly differs from previous ones and that a successful defense entails an unprecedented amount of effort applied to the solution of problems which are not purely or even primarily concerns of the Army or the Navy. It is also common knowledge that wherever in Europe a defense has been prepared which is thoroughly adequate, no attack has been undertaken by the enemy along that particular line.

"The defense of the United States may entail no more than a supreme industrial effort and if this is true its problems fall primarily upon the shoulders of civil technicians rather than those of the Army and Navy. Even in the event of attack the problems of the Defense of Civil Areas involve the free play of imaginations that are civil as well as military and naval.

"Realizing the above, we are aiming to organize the technical brains of the community to the end that:

"1. We technicians of Architecture, Engineering, and Landscape Architecture may at once begin to orient our thought to this new field so that we may as quickly as possible become aware of the problems and the materials out of which solutions must be forged before the actual demand is made upon us for advice or decisions on matters of vital defense import.

"2. That having become aware of the many sided nature of the problem we may organize our respective professional groups so that by division of responsibility this labor of patriotic obligation may not bear too heavily upon any individual or group.

"3. That we may gather together such technical data as may properly be fed into the files of the Army and

Navy under the headings which they have set up.

"4. That realizing as we do the economic loss to us all when huge funds are expended by agencies having no similar former experience nor adequate technical direction, and seeing the tragedy which other nations have found from such incompetence, we may set ourselves the task of a vigilance committee to advise, exhort, condemn, or praise to the end that American Defense Activities may abundantly accomplish their primary purpose at a minimum of cost in public funds and a maximum residue of ultimately useful accomplishment."

Under the chairmanship of George Wharton Pepper, Jr., the committee includes as members D. Knickerbacker Boyd, Secretary; Walter Antrim, City Department of Architecture; W. Pope Barney, John F. Harbeson, John Hammond, George Howe, Roy F. Larson, Sydney E. Martin, E. H. Silverman, Harry G. Stewart, Col. William Taylor, C. Clark Zantzinger, Jr., Robert Wheelwright (A.S.L.A.).

THRESHING FLOOR ADDENDUM

ALAN MATHER, whose official connection with Pencil Points terminated the first of this year, rises to attack what appears to him to be an unfair employer-employe relationship.

"As an architectural draftsman and subscriber for Pencil Points, I protest against the publicity given to Antonin Raymond in the January, 1941, issue.

"Mr. Raymond, an architect, employs draftsmen: those draftsmen pay Mr. Raymond when they work for him on his commercial work. Through high-pressure publicity in the architectural magazines, Mr. Raymond has created the impression that he has a magic design formula and has duped students into working and paying in hope that they may acquire some of this magic. Your publicity in the January issue aids Mr. Raymond in this fraud.

"As an architectural draftsman, dependent upon wages for a living, I am interested in preventing the further spread of the English payingapprentice system started here by Mr. Frank Lloyd Wright and Mr. Raymond. As a member of the American Institute of Architects, you should be concerned because of the competitive and cut-throat fee-cutting this system would introduce into a profession which is demoralized enough now.

"I wish to have this letter put in The Threshing Floor."

The publication of Mr. Raymond's work in our January issue cannot fairly be called "High-pressure powered publicity" since the initiative came from the Editors, who requested the privilege of presenting the material. Neither was there anywhere any implication that Mr. Raymond possessed any "magic design formula." As for the draftsmen in his office, the following letter makes their position clear.

"In answer to Mr. Alan Mather's letter in the March issue of Pencil Points (and also in the publication of the Architectural and Engineering Guild), we, the undersigned who are associated with Mr. Raymond, wish to point out that Mr. Mather is entirely misinformed about our status in Mr. Raymond's office.

"Mr. Raymond does not employ 'draftsmen' who 'work for him on his commercial work.' We are all associates in fact. Our responsibilities are the same as those of any practicing architect, and we receive a just proportion of Mr. Raymond's architectural fees. Mr. Raymond maintains the office and provides us with board and lodging at his own expense.

"During the summer months Mr. Raymond invites a few students to study with him as apprentices. This is for the purpose of giving these students an opportunity, through actual experience, to become familiar with all the phases of the architectural profession. In this case the students pay a nominal fee to cover their board and lodging during the apprenticeship period.

"If at any time there is more work in the office than the associates can handle themselves, Mr. Raymond employs additional men at the current wage scale."

Sincerely yours,

(Signed) Edwin Harris, Jr.
Edwin J. Schruers
Junzo Yoshimura
Earl H. Strunk
Herman H. Bouman

RED TOP WOOL EDITION March 1941 Vol. I No. 3

Published by the UNITED STATES GYPSUM COMPANY, 300 West Adams Street, Chicago

Biggest Housing Project to Provide Homes for 42,000 -- Brick Walls Insulated with USG Blanket

2,000,000 Gallons of Fuel Oil Expected Yearly Saving

NEW YORK, N. Y .-- In building the world's largest housing project the Metropolitan Life Insurance Company has taken advantage of the New York State law which makes it possible to shift their investment from mortgage holder to client and owner.

All of the exterior walls of the Parkchester Housing Project are covered on their inside with USG Red Top Wool Blanket insulation. Richmond H. Shreve of Shreve, Lamb and Harmon, Architects, said in a recent address.

"The brick wall on which the insulation is applied required over 100,000,000 brick, the rooms in which its protection is a help has something over 7,000,000 feet of wood flooring. The windows number something over 60,000. There are between 40,000 and 50,000 people going to live in this one place when it is finished."

Parkchester is big! Parkchester cost \$50,-000,000 to build. Its 51 separate buildings are spread over 129 acres of land and will contain 42,882 rooms. It will house 12,312 families. The insulation of the brick walls was conceived not only as a means of saving about 2,000,000 gallons of fuel oil a year -but also to reduce the size of the heating plant, to promote comfort of the tenants and to assure full tenancy on the top floors of the buildings.

Plot Against Coca-Cola

One of the unmistakable signs of spring is the appearance of the big red Coca-Cola chest-type refrigerators along roadside stands, sidewalk sandwich bars and playground ball lots. Around Long Island, N. Y., these ice chests are strangely disappearing. People who own cruisers in the nearby waters have found these ice chests ideal as boat refrigerators. The secret of their efficiency, of course, is that they are insulated with Red Top Insulating Wool.



Red Top Masonry Wall Frame Runners were originally developed for use in Parkchester. Runner is attached to the masonry with case-hardened cut nails. One-inch Red Top Wool Blanket is forced over the outstanding metal prongs. Metal lath is then applied over the prongs which are bent upward to hold the lath in place.

RECORD 66° BELOW ZERO FOR NEW AIR BASE SITE

FAIRBANKS, ALASKA—On January 14, ton. Then U. S. Army transports carry the 1934, the temperature in Fairbanks was 66° material to Alaska. below zero! A temperature of 50° below zero is not unusual! It is easy to understand why Uncle Sam used Red Top Insulating Wool in the barracks and officers' houses at Ladd Field, the Army base in Fairbanks. Even a huge hangar 327 feet long by 271 feet wide will have 2" of Red Top Wool in the

Mason in California and to Seattle, Washing- hundreds of thousands of square feet.

With the extremely low winter temperatures it is somewhat surprising that the summertime thermometer approaches 90° in the interior of Alaska. The Red Top Insulating Wool will make work and living possible under comfortable conditions with outdoor

extremes of about 150° from high to low! USG has shipped Red Top Wool to 18 Dewalls and a 4" thickness on the roof.

The Red Top Wool is shipped to Fort fense Project jobs, some of them requiring



What Is Red Top Insulating Wool?

USG sells three types of products utilizing Fiberglas as an insulating wool. These types are available in a number of sizes and in a range of conductivities to permit the selection of an effective insulation for any building requirement. The Roll form is ideal for large expanses because it can be cut and fitted much like wallpaper. The Bats are useful for smaller areas. The Junior Bats are useful in cut-up spaces and can be applied with a separate vapor barrier of asphalt felt.

TYPES AND SIZES RED TOP WOOL

Туре	Thickness	Approximate Width	Approximate Length
I. Roll Blanket	*Thick -3"	1'-3"	103½ ft. 62 ft. 41⅓ ft.
2. Bat	1" 2" * Thick -3"	1'-3"	3 ft.
	*Thick-3"	1'-11"	3 ft.
Junior Bat	4"	1'-3"	II in.

*See footnote at bottom of next page.

Rolls and Bats

In these types the wool mat is enclosed on one side by a vapor barrier membrane made of heavy kraft paper treated with bitumen; on the edges and opposite side with a porous paper.

The edge of the vapor barrier membrane forms a flange which automatically provides a ½" air space to keep the vapor barrier away from wet plaster keys. When the 1" or 2" thick insulation is used a second air space occurs between the porous paper and the inside of the sheathing.



The vapor barrier membrane is practically impervious to the passage of moisture vapor. The more efficient an insulation is the more important the vapor barrier becomes since efficient types create a greater temperature difference within the stud spaces. In an uninsulated wall the inside face of the sheathing is warmed by the heat leakage so that it does not become cool enough to reach the dew point. With the highly efficient Red Top Wool the vapor barrier controls condensation within the stud spaces.

The porous paper toward the outside or cool side of the construction permits free venting of the insulation at the cold side.

The enclosing envelope of the Rolls and Bats insures the installation of the specified thickness and makes it impractical for unscrupulous contractors to split the blanket and skin the job. The resilience of the fibers in the Rolls and Bats fills and holds the insulation snugly in the framing spaces when it is pushed between the studs, joists or rafters, and allows for a reasonable tolerance due to carelessness in framing spacing.

Junior Bats

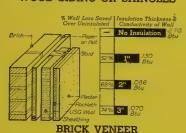
The Junior Bats are designed to fill the entire stud space of 35%" when forced between the framing members. They consist of rectangular bats of the material without an enclosing paper or membrane and it is recommended that a vapor barrier be applied when Junior Bats are used.

Properties of Red Top Wool

- 1. The diagrams below show graphically the high insulating effectiveness of USG Red Top Rolls and Bats.
- 2. The cost of Red Top Insulating Wool installed will continue year after year to pay dividends in fuel savings long after the insulation has completely paid for itself.
- 3. A range of conductivities is available in the different thicknesses to provide a selection for any building need.
- 4. The combination vapor-proof membrane and breather paper envelope protects the wool and structure from condensation, allowing higher humidities in winter.
- 5. Installing a thickness less than that specified is impractical.
- 6. Red Top Wool is resistant to moisture, unharmed by its presence, and dries quickly.
 7. Red Top Wool will not shrink, swell,
- 7. Red Top Wool will not shrink, swell, settle, change in thickness or change its position even in the presence of severe vibration.
- 8. Red Top Wool will remain effective for the life of the building since the Fiberglas mat is made from silica which is resistant to decay, rot, fungus growth and all other forms of deterioration.
- 9. The light weight of Red Top Insulation contributes to economy by reducing handling and installation cost. Installation is practically fool-proof and requires a minimum of time and labor.



WOOD SIDING OR SHINGLES



Scucco

Plasten

Rocklath

Rocklath

Stucco

Stucco

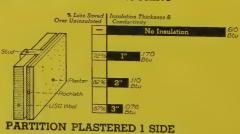
Plasten

Rocklath

Stucco



No Insulation



Following is the distribution of heat loss in the average two-story house. The heat savings in wall insulation will apply to 32% of the total heat loss for the average house. The savings in roof or ceiling insulation will apply to 15% of the total heat loss.

Heat Loss % of Total

 Window Glass and Doors
 26%

 Walls
 32%

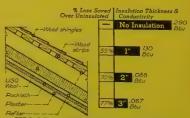
 Roof
 15%

 Floor
 9%

 Infiltration Through Cracks
 18%



ASPHALT, ASBESTOS, COMPOSITION, SLATE OR TILE SHINGLES ON SHEATHING



WOOD SHINGLES ON STRIPS

To. The low heat capacity of Red Top Insulation is particularly important in keeping a building comfortable in the summertime since it does not store heat to be given off into the building when the outside temperature cools.

II. Red Top Wool acts as a fire stop. It is incombustible.

12. Red Top Wool is free of odor and does not absorb odors. It does not provide sustenance for vermin or insects.

True Cost of Insulation

The *first cost* of insulations can be compared on the basis of the *cost per square foot installed*. However, if insulation is to be bought as an *investment* over the life of the building, the only way two insulations can be compared is on the basis of the *yearly Btu saving* which results from the reduction in heat loss through the wall.

In analyzing true costs of insulation, con-

sider ease of handling and installation, effective life, first and operating costs of the heating plant.

Other USG Insulations

United States Gypsum Company manufacture Weatherwood Asphalt Coated Sheathing, Weatherwood Insulating Lath, Rocklath with reflective insulation, Sheetrock with reflective insulation.



Roll Blankets



Bat Blankets



Junior Bats

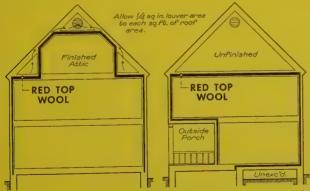
A. I. A. FILE NO. 37B2

Insulation Specifications

A. I. A. FILE NO. 37B2

NOTE—Use only the paragraphs which are applicable. Notes in small type are explanatory and are not a part of the Specification. Additional copies of this Specification will be gladly supplied on request—to be used for interlining and crossing out in preparing copy for typing.

- **1. GENERAL CONDITIONS.** The current edition of the A.I.A. General Conditions is a part of this Specification.
- **2. WORK INCLUDED.** This Section comprises the application of insulation so as to envelop all heated spaces above the foundation or grade and to insulate them from the outside or from other spaces of lower design temperatures. Install (. . . *Thick Bats or *Thick Roll Blanket . . .) for all insulated surfaces above and including the attic floor level. Install (. . . 2" thick or *Thick Bats or Roll Blanket, or 4" thick Junior Bats . . .) for all other insulated surfaces.



At the ceiling or roof line thicker insulation should be used because summer sun causes high roof and attic temperatures. Louvers at each end of the attic, with or without an attic fan, will help to relieve the high temperatures and take the heat load off the insulation in the attic floor. For side walls three thicknesses of blanket are available to meet conditions of weather, fuel cost, climate, etc.

- 3. WORK NOT INCLUDED. (... List all surfaces which are not to be included under this Section, such as pipe and duct insulation, insulation used as lath, etc. . . .)
- **4. COOPERATION WITH OTHER TRADES.** Refer to the Sections in these Specifications containing references to other work which must be executed in conjunction with Thermal Insulation.
- **5. BIDDING REQUIREMENT.** No bid will be considered which does not state in linear feet the quantity of (...1'-3'') or 1'-11''...) wide material which the bidder proposes to use.
- **6. MATERIALS.** Use USG Red Top Insulating Wool as manufactured by the U. S. Gypsum Company, Chicago.
- **7. INSTALLATION IN GENERAL.** The installation procedure recommended by the manufacturer must be followed exactly. Install the material in all spaces so that the vapor barrier paper will face the heated space.
- 8. INSTALLING ROLL BLANKET. Measure framing spaces accurately and cut blanket 3" longer than this length. To form end flanges cut tan breather paper and wool 1½" from ends with sharp hatchet, knife or shears. Do not cut through the black vapor barrier paper. Fold the 1½" projection of vapor barrier paper to form a flange at top and bottom for nailing.

 Start erection at top plate. Push bat between framing mem-

Start erection at top plate. Push bat between framing members. Adjust flanges at sides of blankets to provide ½" air space over the face of the vapor barrier. Tack flange 7" o/c to face of framing on 4 edges.

*Roll or Bat Blankets in the 3" thickness are delivered to jobs in packages labeled THICK. USG do not recommend 3%" thickness of wool insulation as good construction practice. Insulating wool should have a breather space to permit the evaporation of any moisture which might be trapped within the wall. Therefore, THICK is used to refer to USG 3" thick Blankets which have the exclusive ½" attachment flange to provide a ½" breather space.







Showing steps in cutting and installing Roll Blanket

For spaces narrower than 14" prepare blanket by slitting 1 edge of the tan breather paper the entire length of the piece and fold back, exposing the wool mat; cut the wool to proper width leaving breather paper and vapor barrier intact; bring surplus breather paper and vapor barrier out over face of studs, forming a folded flange similar to uncut edge, providing a ½" air space. Tack blanket at 4 edges to framing members and cut off surplus paper.

For fastening, tacks or lath nails may be used or automatic tackers such as Kling-tite or Bostitch tackers may be used.

9. INSTALLING BAT BLANKET. On the side walls begin installation at the floor. Push Bats between studs making sure that bottom Bat is in snug contact with the sill plate. Butt all Bats closely together, leaving no voids at joints. Cut top Bat I½" longer than remaining space to be filled. Cut tan breather paper and wool I½" from top end with sharp hatchet, knife or shears. Do not cut through the black vapor barrier paper. Fold the I½" projection of vapor barrier paper to form a flange at top for nailing. Fasten edge flanges with tacks, lath nails or automatic tackers, 7" o/c.

For spaces narrower than 14" prepare blanket by slitting 1 edge of the tan breather paper the entire length of the piece and fold back, exposing the wool mat; cut the wool to proper width leaving breather paper and vapor barrier intact; bring surplus breather paper and vapor barrier out over face of studs, forming a folded flange similar to uncut edge, providing a ½" air space. Tack blanket at edges to framing members and cut off surplus paper.

Apply Bats overhead in ceilings and roofs in a similar manner to walls

10. INSTALLING JUNIOR BATS. Place Junior Bats so that each piece butts firmly against adjacent piece. Install to give uniform thickness without voids or unfilled spaces. Apply (... specify type ...) as a vapor barrier over Bats and fasten vapor barrier 7" o/c to framing.

Notes

Joists, studs and rafters should be spaced not more than 16" o/c for the 15" wide Blanket; not more than 24" o/c for the 23" wide Blanket. Piping in outside wall stud spaces should be located to allow placing the insulation between pipes and sheathing to protect from freezing.

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ACOUSTIC MATERIALS. Tile, metal tile, board, and plaster products for controlling reverberation and quieting sound.

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PLASTER BASES. A complete line of standard metal laths, gypsum lath, metal accessories and light weight economical Pyrobar gypsum partition tile.

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SIDING. Asbestos cement siding in a variety of colors, also with self-cleaning Glatex surface. THERMAL INSULATION. Board, blanket, loose fill and reflective types.

TRUSSTEEL STUDS. A system of light weight hollow steel partition framing, for speedy erection and non-inflammability.

USG PLASTERING SYSTEMS. Construction methods for applying Rocklath or Metal Lath to wood frame, steel or masonry, to reduce sound transmission and to minimize plaster cracks and joist streaking.

WEATHERWOOD. A panel material combining construction, insulation and sound deadening with interior finish.

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Burn it with a cigarette -



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S E R V I C E DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Only those items will be listed for sale which we can no longer supply from our own stock. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions.

SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire.

Notices submitted for publication in these Service Departments must reach us before the twelfth of each month if they are to be inserted in the next issue. Address al communications to 330 West 42nd Street, New York.

PERSONALS

LEONARD B. CONLEY, Residential and Commercial Designer, has moved his offices from 2301 Lipscomb Street to larger quarters at 508-10 Electric Building Annex, Fort Worth, Texas. He will now include industrial designing as well as furniture designing and the streamlining of merchandise.

MALCOLM R. KNOX, Architect, has moved his office from 29 Townley Street, Hartford, Conn., to 15 Prospect Street, Bloomfield, Conn.

ROBERT E. HANSEN, Architect, having dissolved his association with Robert M. Little, will continue to practice architecture at 311 S. E. 16th Avenue, Fort Lauderdale, Florida.

ANDREW PALMIERI, Architect, has opened another office for the practice of architecture at 501 Fifth Avenue, New York, N. Y.

WILLIAM B. HARTY, Consulting Engineer and Architect, formerly with the Cape Cod Plan Service at East Weymouth, Mass., now dissolved, will continue the practice of architecture under his own name. His office is at 1 Sea Street, Weymouth, Mass.

MORTON T. IRONMONGER, Architect, has opened an office for the practice of architecture at 1740 N. E. First Street, Fort Lauderdale, Florida.

WM. P. SANZENBACHER, Engineer, is now a member of the firm Forster-Wernert & Taylor, Industrial Engineers, 735 Nicholas Building, Toledo, Ohio.

THE MART

WANTED: A copy of Architectonics, The Tales of Tom Thumtack, Architect, published by William T. Comstock Company, 1914. State price and condition of book. Communicate with Miss Flagg, care of Pencil Points.

(Continued on page 60, Advertising Section)



What is YOUR Preference in Casein Paints?



Muralo Makes BOTH!

Opinions differ, jobs differ, conditions differ—in the matter of choosing between a casein powder and a casein paste paint. But whatever the difference—the answer is "Muralo Products".

Get the facts about Mural-tone (paste) and Muralo Casein Paint (powder) and you'll be ready to specify either type. Both are made in the same plant—up to the high standards of quality architects have learned to expect of any paint product bearing the name "Muralo". Write for illustrated folders.

Mural-tone (paste) and Muralo Casein Paint (powder) are high grade paints made according to scientifically balanced formulae. The principal pigments used are remarkable for their extraordinary opaqueness and brilliance. The clear, colorless binders compounded from casein, are characterized by toughness of film, strong adhesive qualities and non-yellowing properties—insuring clarity and permanence of color.



THE MURALO COMPANY, Inc.

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CHICAGO • LOS ANGELES • SAN FRANCISCO

(Continued from page 58, Advertising Section)

We will pay 35c per copy, plus postage, for copies of the November, 1940, issue of Pencil Points. Must be in good condition. Subscription Department, care of Pencil Points.

Roger B. Morrow, P. O. Box 1456, Ancon, Canal Zone, would like to purchase the following magazines: May 1936 PENCIL POINTS; December 1935 and November 1936 Architectural Record, Williamsburg numbers.

Daniel A. Pulone, 249 Hamilton Avenue, Trenton, N. J., has the following magazines for sale: Pencil Points—1922 through 1927 and 1938 through 1940; Architectural Record—1911 through 1927 and 1936 through 1940; Architecture—1911 through 1924; Architectural Forum—1919 through 1925; Brickbuilder and Architectural Monthly—1897 through 1917; Architects and Builders Magazine—1906 through 1925; also some copies of the Inland Architect, Western Architect and New York Architect. Some copies are not complete. Will sell for 10c per copy, also in lots.

O. H. Chase, 28 Lewis Street, Newton, Mass., has the following for sale: May 1937 through July 1939, PENCIL POINTS; 1924 Year Book, Boston Architectural Club; Kingman's New England Georgian Architecture, 55 measured drawings; Vignola, Pierre Esquie; Brochure Series, 1897, 1902, 1903, 2 volumes, bound in half leather; Fletcher's History of Architecture; Hamlin's History of Architecture.

Mrs. Swingenberger, 123 East 55th Street, New York, N. Y., is interested in purchasing any quantity of old Dutch tiles.

Henry P. Whitworth, 1299 N. W. 22nd Avenue, Miami, Fla., would like to secure a copy of *Useful Data Hand-book*, published some years ago by Bethlehem Steel Company.

Willard H. Barrows, 886 Garson Avenue, Rochester, N. Y., has the following for sale: Pencil Points—June, August, December, 1920; January, August, October and November, 1921; January and April, 1923; 1925-1927, complete; April, July, September, October, November, December, 1928; 1929-1932, complete; January, March, April, June, 1933; February and September, 1935; January and December, 1936; January and November, 1937; 1938, 1939, 1940. Architectural Forum—September 1930; June 1927; April 1926; December 1922; also 50 other numbers from 1930 through 1936. Architecture—March, April, 1931; July through December, 1925; all except February, 1926; September 1923; August 1924; 1927, 1928, 1929, and August 1930. American Architect—January 1922; February and April, 1925; January, July, 1929; April 1930; March 1931; November and December, 1936; January and February, 1937.

OFFICE SPACE WANTED—Architect desires to share suitable office space in mid-town Manhattan with architect, engineer, manufacturer's representative or others in affiliated lines. Phone VAnderbilt 6-5652.

WILL SHARE: Established New York architect will share his office with an architect. Reasonable rent, good opportunity. 'Phone MUrray Hill 2-3360.

WILL SHARE: Well known architects will share fully equipped New York office on lower Broadway for mutual advantage. Reasonable rent. 'Phone COrtlandt 7-7073.

Stephen W. Dodge, 198 Broadway, New York, N. Y., has the following books for sale: Monuments Historique de France, in 3 vols.; L'Architecture Francaise, and Geographie Pittoresque et Monumental, in 3 vols., E. Flammarion, Editeur.



Now the Scott Paper Company offers you new material on essential details of washroom fixtures and layout—Mail coupon for your set

NODAY more than ever before. businessmen recognize the importance of clean, sanitary washrooms in improving industrial and public relations. With these new "Data Sheets," Scott takes still another step to help architects plan washrooms for continued efficiency, economy and comfort in use.

These "Data Sheets" provide a brief, complete digest of all basic needs of "good-will" washrooms. They sum up valuable facts that you can use in solving traffic, fixture-location and sanitary problems. Used with the Scott

Architects' Washroom Manual and the Scott Washroom Advisory Service, they'll help you make every client's "good-will" program more successful . . . by planning washrooms that meet both owners' and users' ideas of cleanliness and comfort.

Before you start planning washrooms for any type of industrial, institutional, office or public building, send for your set of these new "Data Sheets." At the same time, ask for complete details on the Scott Washroom Advisory Service. Just mail the coupon at right.

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.. has 3 times the former resistance to tearing, 10 times the rub strength, double the absorbency necessary for thorough drying. It provides a clean, economical service that every user will appreciate.

Scott Paper Company, Chester, Pa., Dept. PP 3 Let me have, without obligation, my set of the new Don Graf Pencil Points Data Sheets on washroom planning. Also a copy of the Scott Architects' Washroom Manual.

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Organization	
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PUBLICATIONS ON MATERIALS AND EQUIPMENT

of Interest to Architects, Draftsmen and Specification Writers

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of Pencil Points by the firm issuing them. When writing for these items please mention Pencil Points.

THE NEW MIRALUME FLUORESCENT LIGHTING. — Brochure describing a complete line of Miralume fluorescent lighting units for use in offices, schools, theatres, public buildings, stores, commercial and industrial buildings. Included are specifications and data on how to design a Miralume installation. 24 pp. 8 ½ x 10 ¾. Hygrade Sylvania Corp., Miralume Division, Ipswich, Mass.

Published by the same firm, "New 100-Watt Hygrade Fluorescent Lamp." Bulletin announcing and presenting essential data covering a new 60-inch 100-watt fluorescent lamp which will extend the benefits of fluorescent lighting to high-ceiling interiors and obtain still higher levels of illumination. 8½ x 11.

IMPERIAL FLOATLESS SUMP PUMPS. — A.I.A. File No. 29-C-1. Catalog No. 441 announces and describes a new high-capacity series of Imperial automatic electrically-operated sump pumps for removing seepage, overflow, drainage and flood water and for backwater prevention. Specifications, sizes, pipe connections, roughing-in dimensions, etc. 8 pp. 8½ x 11. The Imperial Brass Mfg. Co., 2100 W. Harrison St., Chicago, Ill.

SIMPLEX STEEL PANEL CEIL-INGS.—Series of data sheets and description of adaptations for every ceiling function, including simple suspended ceilings for dry construction in place of lath and plaster; Plenum ceilings for uniform air distribution through perforated steel panels; flush fixture ceilings for fluorescent lighting; sound absorbing ceilings for noise reduction using any standard acoustical material and combinations of any or all functions. 8½ x 11. William I. Lucius, 522 West 45th St., New York, N. Y.

WEISWAY FOOT-GRIP, NO-SLIP VITRECEPTOR. — Folder with descriptive and specification data, blue-print details and color plates covering the Weisway foot-grip, no-slip Vitreceptor of vitreous porcelain enamel for stall showers. 4 pp. 8 ½ x 11. Henry Weis Mfg. Co., Inc., Cabinet Shower Division, Elkhart, Ind.

PETRO MODEL W COMMERCIAL-INDUSTRIAL OIL BURNING EQUIPMENT.—Useful data book for architects and heating engineers describing the construction features and operation of the Petro Model W line of oil burning equipment for commercial and industrial applications. Specifications. 10 pp. 8½ x 11. Petroleum Heat & Power Co., Stamford, Conn.

STANLEY HARDWARE. — Catalog 61. Spiral-bound handbook describing and illustrating a complete line of Stanley hardware, including the recent addition of a new line of hospital type butt hinges, prison hinges, tubular steel door hinges, H and HL hinge plates, Roll-Up, Swing-Up folding sliding garage hardware, casement window hardware and closet hardware. Detail drawings, sizes, etc. Indexed. 298 pp. 53/4 x 81/4. The Stanley Works, New Britain, Conn.

WALL-TEX FABRIC WALL COV-ERING. — A.I.A. File No. 28-c-1. Architects' file folder containing detailed description of the Wall-Tex line of decorative wall coverings for homes, hotels, offices, club rooms, public buildings, etc., together with a group of four-color illustrations of home interiors. Included are application instructions and a number of sample Wall-Tex swatches. 8½ x 11. Columbus Coated Fabrics Corp., Seventh & Grant Aves., Columbus, Ohio.

IRONBOUND CONTINUOUS STRIP HARD MAPLE FLOORING.—A.I.A. File No. 19-e-92. Folder with descriptive and specification data covering a type of continuous strip hard maple flooring for mastic installations. 4 pp. 8 ½ x 11. Robbins Flooring Co., Rhinelander, Wis.

KINNEAR ROLLING DOORS. — Bulletin No. 28. New reference manual for architects covering the Kinnear line of steel rolling service doors, automatic fire doors, fire shutters, rolling grilles, Rol-Top doors, Bifold doors and sliding, barrier and wood rolling doors. Included are construction, installation and operating data, specifications, tabular matter, details, etc. 40 pp. 8½ x 11. The Kinnear Mfg. Co., 820 Fields Ave., Columbus, Ohio.

K & M CENTURY ASBESTOS COR-RUGATED. - A.I.A. File No. 12-f. A completely revised and enlarged catalog covering K & M Century asbestos corrugated especially suitable for roofing and siding industrial buildings. Included are specifications, application instructions and details, estimating data, etc. 32 pp. 8½ x 11. Keasbey & Mattison Co., Amber, Pa. ARC WELDING FOR BUILDING CONSTRUCTION. — Brochure discussing the advantages of structural welding and presenting the funda-mentals of design for welded structures. Included is a detailed description of the all-welded construction of heavy structural frame of the recently opened Air Lines Terminal in New York. 16 pp. 8 1/2 x 11. Air Reduction Sales Co., Lincoln Building, New York, N. Y.

PARKERIZING — RUST PREVENTION FOR IRON AND STEEL.—Brochure dealing with the subject of Parkerizing, a chemical conversion process, whereby the surfaces of iron, steel or zinc are changed to an insoluble phosphate coating that is highly resistant to corrosion, and adaptable to products on which paint finishes are not necessary or desirable. Included are description of process and test data. 28 pp. 8½ x 11. Parker Rust-Proof Co., 2177 East Milwaukee Ave., Detroit, Mich.

Published by the same firm, "Bonderizing." Useful reference manual for architects describing Bonderizing, a process for producing a phosphate coating on either hot or cold rolled sheet metal surfaces, including a wide range of building products, as a base for paint, enamel or lacquer finishes. Laboratory test data. 40 pp. 8 ½ x 11.

THE FLOOR OF TOMORROW. — Useful reference guide for architects covering Kentile, an asphalt floor tile suitable for homes, apartment houses, stores, offices, schools, hospitals, churches, public buildings, etc. Included are color chart and numerous four-color illustrations, of suggested patterns, together with information on the Flex-O-Base moulded cove base, technical data and suggested specifications. 16 pp. 8½ x 11. David E. Kennedy, Inc., 58 Second Ave., Brooklyn, N. Y.

THE LUCKE LEAK-PROOF TUB HANGER. — A.I.A. File No. 29-m. Catalog E describes and illustrates a type of tub hanger designed to act as a water seal between walls and edges of built-in tubs or shower receptors, also between tile floor and tub. Specification, dimension data, etc. 12 pp. 8½ x 11. William B. Lucke, P. O. Box 177, Wilmette, Ill.

(Continued on page 64)

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Underwriters Laboratories Awards <u>Class A</u> Rating to Koppers Steep Roofs

Koppers Steep Built-up Roofs constructed of Steep Coal Tar Pitch and Tarred Rag Felts with slag surfaces have been awarded the Class A Rating by the Underwriters Laboratories, Inc.

Koppers Flat Roofs of Coal Tar Pitch and Tarred Rag Felts have had the Class A rating for fire resistance for more than 20 years. Koppers Steep Roofs provide for steep slopes the same long life, the same resistance to water, weather, and fire that have made coal tar pitch and tarred felt the outstanding materials for flat built-up roofs.

Four and five ply Tarred Rag Felt roofs with slag surfaces embedded in Steep Pitch, applied in accordance with the specifications of the Koppers Company, now take a Class A rating on both combustible and non-combustible roof decks.

Koppers Steep Roofs have been constructed in many sections of the country over a considerable period of years. These roofs have been inspected by the Underwriters' Laboratories for their performance under actual service conditions and the completed roofing has also been subjected to all the laboratory tests for resistance to fire and to spread of fire.

Koppers Steep Roofs are firmly and mechanically anchored in place. They can be bonded for 10, 15 or 20 years. On buildings where there are both flat and steep roof surfaces, the entire area can now be bonded, when Koppers Built-up Roofing is specified.

See specifications for Koppers Steep Roofs in Sweet's, or send for a copy of the Koppers Roofing Book.

Specify that all roofing materials must carry Underwriters' Labels.

KOPPERS COMPANY

Tar and Chemical Division
KOPPERS BUILDING · PITTSBURGH, PA.

262,000 sq. ft. of Koppers Steep Roofing was used on the Deepwater Terminal, Richmond, Va.



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KOPPERS COMPANY, 1121-A Koppers Building, Pittsburgh, Pa. Please send me copies of these folders: "Tar-base Paints" "Pressure-treated Lumber" "Waterproofing and Gas-Steep Roofs of Coal Tar Pitch" proofing Sewage Plants "Pressure-treated Lumber on the Farm' "Waterproofing and Damp-proofing Waterworks" Membrane Water-Creosote" Creosote-Coal Tar proofing' "Prevention of Termite Solutions' Damage "Dampproofing" Your Name....



Precision in planning and operating is a first consideration with the airlines. A typical example is the luxurious new terminal in New York's Grand Central District, where every facility is offered for precise operation and comfortable handling of the air travelling public. A major item in planning was the air conditioning system in all public spaces and offices. A major role in the effective operation of this comfort-giving service is played by JOHNSON automatic temperature control apparatus, applied to the air conditioning equipment. Precision Planned Control! . . . Remotely adjusted room thermostats, like the one shown in the Waiting Room above, are the "brain" of this air conditioning system. Send for bulletins which describe these and other Johnson temperature and humidity control devices for every application in both "comfort conditioning" and industrial processing.



PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 62)

X-ACTO DETACHABLE BLADE KNIFE. — Folder explaining the advantages of a new detachable blade knife suitable for use in the drafting room and by artists and craftsmen. X-Acto Crescent Products Co., Inc., 440 Fourth Ave., New York, N. Y.

IDEAS FOR DECORATIVE FLOORS. — Attractively illustrated book in full color on the subject of Johns-Manville asphalt tile flooring, presents stimulating ideas on effects to be attained with the J-M product on the floors of homes, apartments, banks, offices, stores, churches, schools and hospitals. Color chart and series of floor patterns are included. 12 pp. 81/2 x 11. Johns-Manville, 22 E. 40th St., New York, N. Y.

MIAMI BATHROOM CABINETS, MIRRORS, ACCESSORIES. — New bathroom cabinet book for 1941 presents detailed construction data and specifications covering the complete line of Miami bathroom cabinets, mirrors and accessories, including two new lines of cabinets—one in all-stainlesssteel and the other in Alumilite aluminum units. The book also introduces improved tubular and fluorescent lighting fixtures and interior lighting which not only illuminates the inside of the cabinet but serves as a bathroom night light. 44 pp. 8 1/2 x 11. Miami Cabinet Division, The Philip Carey Co., Dept. P. P., Middletown,

TRU-LITE FLUORESCENT LIGHT-ING FIXTURES.—Set of two folders describing the DeLuxe line of fluorescent lighting fixtures for general lighting and the Streamliner line for commercial and industrial applications. 4 pp. 8 ½ x 11. W. H. Long Co., 423 N. Clark St., Chicago, Ill.

WORTHINGTON-CARBONDALE REFRIGERATION COMPRESSORS. -Bulletin C-1100-B11 presents specifications and illustrates the outstanding features of Worthington-Carbondale roller bearing compressors of the vertical two-cylinder type. 6 pp. 8 1/2 x 11. Worthington Pump and Machinery Corp., Carbondale Division, Harrison, N. J.

ADALET CONDUIT FITTINGS.— Bulletin No. D-101 lists and illustrates Adalet general purpose conduit fittings, including a new line of Form 37 Adalets. 8 pp. The Adalet Mfg. Co., 1448 E. 49th St., N. E., Cleveland, O.

(Continued on page 66)

WORRIED ABOUT WALLS?





NEXT time you have a wall worry—when you want something different, something stylish, something practical . . . yet something that won't boost your building cost—try TEMLOK DE LUXE!

This permanent insulating interior finish will do several important jobs for you . . . at one reasonable cost. It insulates efficiently—a fuel-saving and comfort advantage your clients will appreciate. The

factory-applied, fadeproof colors, and the panels, planks, and boards available give you unusual scope for decorative expression! Then you get high light-reflection and a helpful degree of noise-quieting, too—both practical "plus" features of this versatile material.

Here's another advantage of Armstrong's Temlok De Luxe, especially vital nowadays—IT SAVES BUILDING TIME! Buildings are often finished weeks sooner because there's no waiting for new plaster to dry—no need to remove old

It's easy to create customer-attracting wall beauty with Armstrong's Temlok De Luxe. In the Tots and Teens Shop, Dallas, Texas, 10" Temlok De Luxe Planks in three colors make a decorative, as well as a practical wall. The white Temlok Panels on the ceiling have unusually high light-reflection value. Temlok sold by: Nolan-Browne Building Materials Co. Architect: F. J. Woerner & Co., Dallas.

plaster in remodeling work. When Temlok De Luxe is erected your interior is ready for occupancy. Get the full facts now which prove it pays to Try Temlok De Luxe. See "Sweet's" or write to Armstrong Cork Company, Building Materials Division, 911 Concord St., Lancaster, Pa.

ARMSTRONG'S TEMLOK INSULATION

De Luxe Interior Finishes • Lath • Sheathing • Hardboards • Monowall

Architects Specify Hillyard's



Super GYM FINISH

Architects that specifyHillyard's Super GYM FINISH... to be applied under supervision of a Hillyard Maintenance Engineer may rest assured that the building owner or institution will receive the best obtainable in materials, methods and workmanship.

For many years Hillyard's maintenance materials have been specified by America's leading architects, approved and en-

dorsed by well known public and private institutions and by flooring manufacturers.

Famous Gymnasiums, including Madison
Square Garden
Portable Basketball Floor, have and
are using Hillyard's
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See Sweet's Catalog, Section 17, Page 34. Call or wire the Hillyard Sales Co. for the Hillyard Maintenance Expert in your locality, his advice, recommendations and cooperation is yours for the asking.



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Architects have specified Hillyard Seals, Finishes and Floor Conditioners for years. Write for FREE Specification Cards,



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PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 64)

VACUUM CLEANING A NEW TOOL FOR INDUSTRY. — Catalog describing the application of vacuum cleaners as adapted to industrial plants and covering the many types of work that can be handled with this equipment, including the cleaning of floors, walls, ceiling and overhead pipes, and the recovery of metals and scrap. A complete description of both the stationary and portable machines available for this class of work is presented. 20 pp. 8 ½ x 11. The Spencer Turbine Co., Hartford, Conn.

TWENTY-FIVE YEARS OF AIR CONDITIONING-1915 to 1940.-Attractive spiral-bound book presenting a pictorial history of the air conditioning industry as contained in the story of the pioneers in this science published to commemorate the 25th anniversary of the founding of the Carrier Corporation in 1915. Beginning with noteworthy installations in 1915 of the new company, the book explains in picture and text how air conditioning helped industry at that time meet the same problem it faces today in aiding the defense program. Virtually every newsworthy air conditioning installation through 1940 is listed either in text or pictures. 42 pp. 9 x 11. Carrier Corporation, Syracuse, N. Y.

SPECIFICATIONS FOR CAREY BONDED 10, 15 AND 20-YEAR ROOFS.—Useful reference document for architects and specification writers containing condensed built-up roofing specifications and application details covering every type of roof construction. Series of flashing details are included. 20 pp. 8½ x 11. The Philip Carey Co., Lockland, Cincinnati, O.

LANSHA FULITE DOORS. — Descriptive and specification data folder, with blue print details, covering a line of all-glass doors. 4 pp. 8½ x 11. Schacht Associates, Inc., 415 E. 55th St., New York, N. Y.

LACLEDE STEEL JOISTS. — A.I.A. File No. 13-g. New reference book for architects, engineers, designers and draftsmen, dealing with the subject of Laclede steel joists for use in the construction of stores, office buildings, apartments, churches, theatres, factories, hangars, residences and schools. Included are data on steel joist construction, joist standards, design tables, construction accessories, design elements, specifications, etc. 36 pp. 8½ x 11. Laclede Steel Co., The Arcade Bldg., St. Louis, Mo.





EFFICIENCY...IN AIRLINES TERMINAL

In this modern structure (as in so many other world famous buildings of the past half-century) you'll find a tribute to Kinnear Rolling Door design. To augment the smooth-flowing efficiency of this aviation service, Kinnear Rolling Grilles, as illustrated above, have been used... equipment that incorporates the vertical, coiling operation of the interlocking steel-slat door originated by Kinnear.

But convenience and space economy are only part of the story behind this selection. Kinnear Rolling Doors are noted for long, uninterrupted, carefree operation under the most punishing service. Also, Kinnear's reputation, for full cooperation in engineering and complete, nation-wide service, is another significant factor.

Kinnear's rugged, all-steel construction gives more protection against theft, intrusion, and the elements. Furthermore, coiling operation opens the doors out of reach of damage, and a high degree of flexibility helps to prevent damage—reducing upkeep costs!

Avail yourself of all these Kinnear advantages in your planning. Refer to Sweet's. Or write for recommendations or a copy of the new Kinnear catalog.

THE KINNEAR MANUFACTURING COMPANY 1900 - 20 Fields Avenue; Columbus, Ohio



MANUFACTURERS' DATA WANTED

ROBERT M. LITTLE, Architect, 311 Blount Building, Ft. Lauderdale, Fla. (Also samples of building materials.) A. A. McGRATH, Engineer, 51 Prospect Street, New Haven, Conn. (Data on airport design, construction and facilities.)

HAROLD D. MARYOTT, Engineer, 927 Merritt Street, Miami, Arizona. (Data on low-cost housing.)

LEONARD B. CONLEY, Residential and Commercial Designer, 508-510 Electric Building Annex, Ft. Worth, Texas. (Including A.I.A. data, specifications and samples of products.)

MALCOLM R. KNOX, Architect, 15 Prospect Street, Bloomfield, Conn.

R. L. FRIEDSON, Area Architect, National Youth Administration, 208 East Capitol Avenue, Jefferson City, Mo. (Data for complete A.I.A. file.) PAUL K. EVANS, Architect, 809 McIntyre Building, Salt Lake City, Utah. (Data on theater design, especially marquees and changeable letters.)

CHARLES W. LESSIG, Architect, Grace Security Building, National Park Service, Room 901, Richmond, Va. (Data for complete A.I.A. file.)

WILLIAM B. HARTY, Consulting Engineer and Architect, 1 Sea Street, Weymouth, Mass. (Data for complete A.I.A. file as well as general literature.)

A. R. PAYNE, *Draftsman*, 5924 Williamson, Dearborn, Mich. (Especially data on lighting and power for industrial buildings.)

LEWIS LEVENSON, Engineer, 3012 Columbia Pike, Arlington, Va. (Data for complete A.I.A. file.)

FRANK E. BASIL, Architect, War Department Construction Division, Social Security Building, Room 2431, Washington, D. C. (Data for complete A.I.A. file, samples and price lists.)

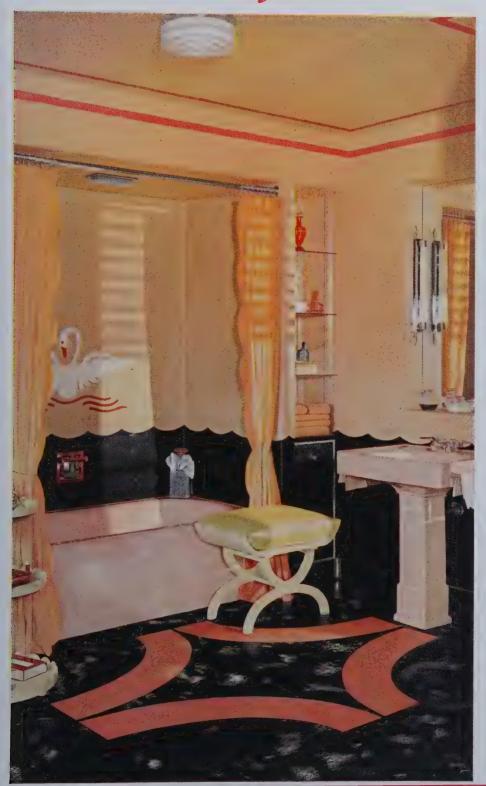
WILLIAM H. STICKEL, Draftsman, 2500 W. Silver Street, Philadelphia, Pa. (Data for A.I.A. file, and data for residences and their decoration.)

FRED CHITTY, JR., Draftsman, 58 Chatterton Avenue, White Plains, N. Y. (Data for complete A.I.A. file.) JACK H. EMANUEL, Draftsman, 103 Irving Street, Storm Lake, Iowa. (Data for complete drafting room file, especially A.I.A. material.)

C. L. MEKEEL, *Draftsman*, 11752 38th N. E., Seattle, Washington. (Data for complete A.I.A. file.)

L. C. BORTLE, Chief Draftsman, City Engineer's Office, City of Miami, Fla. (Data for complete A.I.A. file on materials and equipment for municipal architectural and engineering work.)

If you demand wall finishes that are beautiful and durable...



READ THESE WELCOME FACTS ABOUT LINOWALL

HERE'S good news for architects and builders who are not satisfied that beautiful wall coverings have to be short-lived materials that let the owner in for constant replacement expense.

And here's good news for every one who needs a permanent, attractive wall finish at about half the usual cost.

We are talking about *Linowall*—the linoleum-like wall covering that is just as beautiful as Armstrong's Linoleum, just as washable, just as durable.

Thirty-one Colors

Linowall is excitingly versatile. The wide choice of colors and grainings—solid tones, burls, and marble effects—is a joy to decorators. And a joy to owners is the fact that Linowall never needs costly, troublesome refinishing... because the rich colors run through the full thickness of the composition. They do not wash off or wear off.

Water proof

Linowall's satiny surface is waterproof—quickly cleaned with a damp cloth. Resilient, it resists denting and chipping—and can be streamlined around inside or outside corners.

Idea Booklet

See Linowall illustrated in full color in Sweet's . . . or write now for a useful file-sized copy of Decorative Walls of Enduring Beauty. Armstrong Cork Company, Floor Division, 1232 State Street, Lancaster, Pennsylvania.

AT HALF THE COST of other permanent wall coverings, Linowall provides lasting richness of color and total freedom from refinishing costs. Here, the lower wall is No. 703 Black Linowall. The upper wall and ceiling are No. 705 Peach, with swan and strip insets of linoleum. The floor is No. 021 Marbelle Linoleum with insets.

ARMSTRONG'S LINOWALL

Made by the makers of Armstrong's Linoleum



Do You Hire Three Different Tailors to Make Your Coat, Vest and Pants?

Of course not. Yet these busy days architects and builders are taking time out to see several electrical equipment salesmen when they could easily obtain everything from a single, well-equipped source.

That's the whole aim of Westinghouse Clearing House Service—to make available to you without fuss or bother, all the essential data you need in connection with the electrical end of a job.

Instead of one man calling on you regarding switches, another about motors, and still another about lighting or air conditioning, you see regularly only one Westinghouse representative. Into his lap

you can lump all your electrical problems.

Behind him are the full resources of the Westinghouse Clearing House. Which means that our man can call into the picture on a minute's notice the various specialists your job may require.

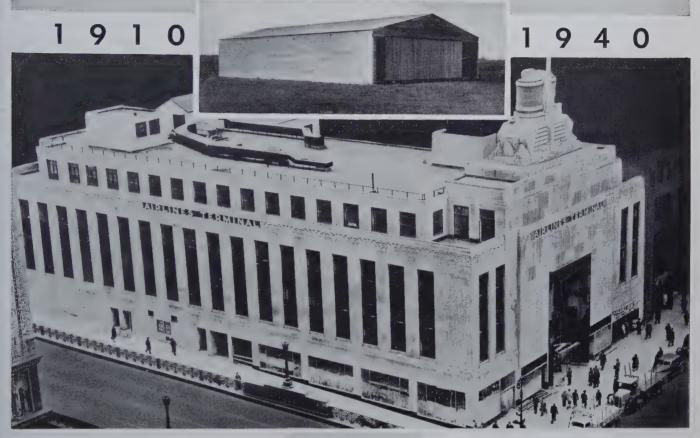
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Westinghouse CLEARING HOUSE SERVICE FOR ARCHITECTS AND BUILDERS



ORIGINAL WRIGHT BROTHERS HANGAR ... AND THE WORLD'S FIRST AIRLINES TERMINAL BOTH RUBEROID-ROOFED



Wright Brothers made their first flight in 1903 at Kitty Hawk—and a new industry was born.

In 1910, the first Wright Hangar was built at Dayton, Ohio—and an exacting quality standard in roof protection was set for this new industry. The hangar was Ruberoid-roofed.

Since then, many airplane hangars and other buildings in the aircraft industry have been protected with Ruberoid roofs. The latest—is the world's first Airlines Terminal in New York.

The reasons for choosing Ruberoid are obvious. First, Ruberoid is nationally known for its rigid standards of quality. These standards are reflected in the amazing performance records of Ruberoid roofs everywhere. Second, Ruberoid has a full line of Ruberoid roofing products to meet the architect's specific needs.

For example, built-up roofs. Architects can choose not only the type, but the specifications best



RU-BER-OID ARCHITECTURAL PRODUCTS

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ASBESTOS SIDINGS
ASPHALT SHINGLES
BUILT-UP ROOFS
ASBESTOS-CEMENT
CORRUGATED SHEETS

ROOF
INSULATION BOARD
ROCK WOOL

INSULATION
ASBESTOS
PIPE COVERINGS
WATERPROOF
SHEATHINGS

fitted for each job. Ruberoid makes all three major types: (1) asbestos, (2) asphalt and (3) coal tar pitch and felt. Specifications vary to meet problems caused by climate, fumes, fire hazards, etc.

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Replies to box numbers should be addressed care of PENCIL POINTS, 330 West 42nd Street, New York. 25 words or less in this Department FREE—over 25 words ten cents per word should accompany all notices. Copy must be in by 12th of month preceding date of issue.

POSITIONS OPEN

WANTED: Graduate architectural draftsman with some experience for general work in small office in southeastern United States. Give experience and salary expected. Box No. 300.

WANTED: Architectural draftsman. College training with at least 2 years' office experience. Box No. 462, Greensboro, N. C.

WANTED: Competent architectural draftsman, Florida office, about 30 years old, good education, some practical experience with commercial and residential work. Send full particulars, photograph, salary expected. Box No. 301.

POSITIONS WANTED

REGISTERED ARCHITECT desires position as designer and draftsman. College graduate with 20 years' experience in hospitals, schools, housing, Industrial and Commercial work. Willing to go out of town. Box No. 302.

COMPETENT young man, 23, desires position where architecture can be learned. Salary no object. Ten years' training on various kinds of drafting. Student of I.C.S. Harold H. Richman, 52 McDaniel Ave., Jamestown, N. Y.

DRAFTSMAN, 27, Christian, wishes position with architect or architectural firm. Experienced in residential work, also supervising and rendering perspectives. Box No. 303.

WOMAN landscape architect, who is also a competent secretary-correspondent. Graduate 4-year landscape course Eastern college. Three years' experience handling planting plan details in field and office, also contracts and specifications. Also worked as secretary for engineering executive large corporation. References. Would like position with architect, landscape or engineering firm on defense or private work. Moderate salary; will go out of town. Liwe near Philadelphia. Box No. 304.

DRAFTSMAN, 28, wishes position in architect's office or architectural firm. Have experience in rendering and supervision of construction. Box No. 305.

ARCHITECT, Engineer, Estimator, 12 years' experience in building, wants permanent connection in Los Angeles. Walter Bedke, 1216 Court St., Los Angeles, Calif.

INDUSTRIAL DESIGNER with many years of experience in furniture and product design wishes contact with manufacturers needing designer's services for their products. Box No. 306.

ARCHITECTURAL DRAFTSMAN desires position with reliable firm. Good education. 28, practical experience with residential work, fine detailer of special millwork, formerly employed in New York and Atlanta. Louis F. Pacheco, 528 E. Parkway, N., Memphis, Tenn.

DESIGNER, 24, college graduate, 2 years' experience, interested in association with architectural or interior decorating office in southern California. Appreciation of MODERN approach. Salary secondary. Frances M. Box, 2209 Cliff St., San Diego, Calif.

DESIGNER for modern furniture, store-fronts, store interiors, 15 years' European and American experiences, desires work. Go anywhere. Fred Bauer, 17 Strathmore Road, Brookline, Mass.

ARCHITECTURAL DRAFTSMAN, $2\frac{1}{2}$ years' experience in multiple dwellings, residential and commercial buildings. Location preferably New York City or vicinity. Box No. 307.

CAPABLE architectural checker, field superintendent and draftsman on general work. 25 years' experience, good references. Box No. 308.

STYLIST AND COLORIST for builder, decorator or manufacturer of home decorative equipment. Box No. 309.

ARCHITECTURAL STUDENT at Cornell desires summer position with architect or contractor. Salary secondary to experience. Keith M. Morey, 61 Walnut St., Bristol, Conn.

STUDENT (fourth year) in Cornell College of Architecture desires summer experience or steady employment in any office. References, samples of work, etc., sent on request. Robert M. Fowler, 695 Dryden Road, Ithana, N. Y.

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Piping:

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GRADUATE of Stuyvesant Technical High School desires apprenticeship with architect in Manhattan or Bronx. Sydney Blimmer, 1841 Morrison Ave., Bronx, N. Y.

ARCHITECTURAL DESIGNER, 34, specialty interiors, furnishings and lighting, wishes connections, absentee or associate, with modern architect on fee basis. Location secondary. Will send samples. Box No. 311.

HEATING ENGINEER, M.E., wide experience, boiler, heating, sanitary engineering, appliances. European background, exceptional references, desires part time connection. Supervising, research, testing, etc. Box No. 312.

YOUNG MAN, 19, Technical School graduate, night college student in architecture, wishes position in architecture or allied field. Jules Michaels, 1035-45th St., Brooklyn, N. Y.

PERSPECTIVES and renderings by architectural designer. Long experience. Francis Howes Cruess, 12 Rutherford Ave., Rutherford, N. Y. 'Phone Rutherford 2-5632.



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GENERAL ELECTRIC



CLARENCE S. STEIN

The Medal of Honor of the New York Chapter A.I.A. has been awarded to Clarence S. Stein for achievement in city planning and in housing. The Chapter announcement cites his services as a former Chairman of the New York State Commission on Housing and Planning and as Secretary of the Committee on Housing, New York State Reconstruction Commission. He is a champion of the principle that housing is a state function that requires constructive as well as restrictive action.

"FORTY UNDER FORTY"

Declaring that "youth must be served" and emphasizing that 1941 constitutes the greatest period of opportunity for the young architect in the past quarter of a century, the Architectural League of New York has opened an exhibit, "Forty Architects Under Forty," in its galleries at 115 East 40th Street, to run from

American subscribers for The Architectural Review, London, had the war brought home to them a little more closely recently by receiving the announcement reproduced herewith. It is characteristic of the British bulldog spirit to carry on without hesitation in the face of conditions prevailing now in London. We salute The Architectural Press for the high quality of its publications and for the fortitude of its workers. Such a spirit cannot be crushed.

March 7 to 28. On the eve of its public opening, the show, comprising the work of 40 outstanding young architects, was viewed by notables in the world of arts and allied professions at a formal reception in the League's headquarters.

Symbolic of their struggles in their profession, the architects force visitors to enter the exhibit over a series of knee-high hurdles each representing a commonly encountered obstacle. Once past the barriers, the guest finds models, plans, and photographs of a great variety of building types, including the latest in homes, shops, and schools.

At a dinner on March 6, attended by honored guests, League members, exhibitors, architects and friends, George Howe, noted Philadelphia architect, was principal speaker. Edgar I. Williams, president of the League, welcomed the dinner guests. Reports from the Exhibition Committee were read by Hugh Ferriss and C. Dale Badgeley. Chairman of the meeting was Robert Allan Jacobs.

The following young architects, all of New York except as noted, were represented in the show:

William F. R. Ballard; Philip G. Bartlett; Hamilton Beatty & Allen J. Strang of Madison, Wis.; Richard M. Bennett; James Gordon Carr; Robert Carson; Hervey Parke Clark of San Francisco; Arthur Clauss of Knoxville; Nembhard N. Culin; Kenneth Day of Philadelphia; Howard Dearstyne; John Ekin Dinwiddie, Albert H. Hill, and Philip E. Joseph of San Francisco; Alden B. Dow of Midlands, Mich.; Frederick G. Frost, Jr.; John Funk of Berkeley, Cal.; Percival Goodman; Gruenbaum & Krummeck; William Hamby & George Nelson; Michael M. Hare; Harwell Hamilton Harris of Los Angeles; Bernard J. Harrison, Jr.; Don Hatch; Samuel E. Homsey of Wilmington, Del.; Caleb Hornbostel; William R. Huntington; Robert Allan Jacobs; Morris Ketchum, Jr.; Carl Koch of Belmont, Mass.;

George Kosmak; Maynard Lyndon of Detroit; Willis N. Mills; Murphy & Wischmeyer of St. Louis; Emrich Nicholson & Douglas Maier; Ernst Payer of Montclair, N. J.; Geoffrey Platt; Walther Prokosch; Michael L. Radoslovich of Forest Hills; James Irving Raymond; Kenneth H. Ripnen; Rodgers & Priestly of Chicago; Eero Saarinen of Bloomfield Hills, Mich.; Lee Schoen; Paul Schweiker, William B. Fyfe, and Robert B. McCombe of Chicago; Sears & Foote; Esmond Shaw of Rye, N. Y.; Richard Boring Snow; Edward D. Stone; Oscar G. Stonorov of Philadelphia; Eastman Studds; Olive F. Tjaden of Garden City, N. Y.; Ives Van Der Gracht & Walter H. Kilham, Jr.; Paul Luther Wood; and Ian Woodner.

ARNOLD W. BRUNNER SCHOLARSHIP

Applications may be made until April 15 for the second annual award of the Arnold W. Brunner Scholarship of the New York Chapter, A.I.A. The scholarship carries \$1200 and is open to any citizen of the United States engaged in the profession of architecture, regardless of place of residence. The award is made for "the pursuit of advanced study in some special field of architectural investigation to be selected by the candidate."

Candidates are required to have a professional background more advanced and broader in scope than is generally implied by undergraduate architectural school training. The recipient will pursue studies, carry on research, or travel and submit drawings or reports in accordance with his proposal made prior to his selection. Address applications to Committee on Education, New York Chapter, A.I.A., 115 East 40th St., N. Y.

The scholarship fund was established in memory of the late Arnold W. Brunner by his late widow.

THE ARCHITECTURAL PRESS, 45, The Avenue, Cheam, Surrey

The proprietors of THE ARCHITECTURAL REVIEW regret that subscribers will not have received their January number. All the copies of that number were destroyed by enemy action on the night of December 29th when ready for distribution, together with the type, blocks, and other material. The February number will arrive as usual.

Yours faithfully,

THE ARCHITECTURAL PRESS



SHINGLES AND SIDING

Outstandingly one of the most important roofing and siding improvements in 40 years. CAREY CERAMO is a rock-like material of asbestos and cement, on which a ceramic surface is fused at high temperatures—a hard and smooth surface through which dirt and grime do not penetrate; moisture does not darken it: stains do not discolor it; fire will not destroy it.

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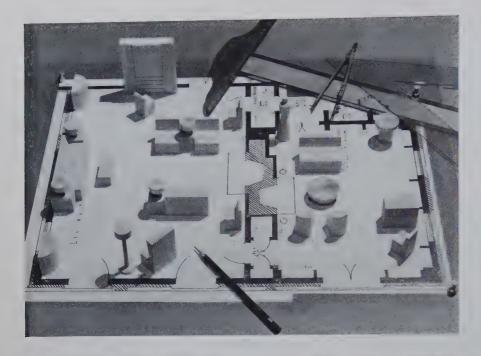
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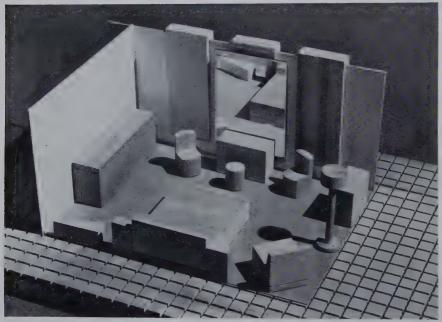
Reflectivity test is 90.7% white. This is a brighter white than lead zinc white paint (2 coats) which tests 66%.

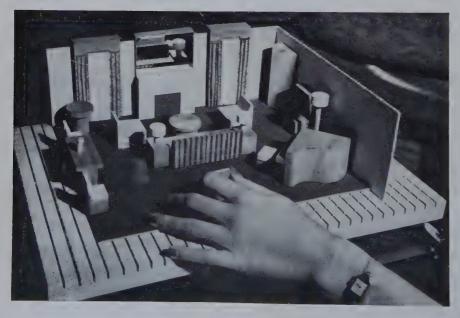
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"PLAN-A-ROOM" KITS

Department stores throughout the country are advertising a new decorating kit originated and designed by Paul R. MacAlister, well-known New York Interior Designer. The accompanying illustrations show the kit in action. It consists of 76 pieces symbolizing furniture, walls, carpets, doors, and windows, with a slotted board large enough to form the floor to scale for almost any size of room.

Although it is being sold largely to laymen who wish to study in model form the design of their home interiors and furniture arrangements, it may also be used effectively by interior designers and architects as a means of visualizing rooms for their clients.

This Plan-A-Room kit is constructed at a scale of one-half inch to the foot. The units comprise almost every conceivable piece of furniture, symbolically represented. The upper illustration shows how the kit may be used on the drafting table as a means for studying furniture arrangements in connection with plans being worked out. Relationships of furniture to windows, doors, radiators, and other obstructions may be easily and quickly checked and bad situations corrected with little effort before the plans are too definitely fixed.

Color schemes may be carefully studied and modifications may be suggested in room sizes to adjust desired furniture groupings with paths of circulation.

The second illustration shows a bedroom set up in simple block form while at the bottom is shown how the various colors and textures of carpets, drapes, and upholstery materials may be easily indicated with paper or cloth cut-outs.

It should be noted that the furniture units, though accurately scaled, are symbolic only and that therefore they are not confined in application to rooms of any particular style or period, ancient or modern. This makes their use wholly flexible and adaptable to any kind of interior that may be under consideration.

It seems obvious that this outfit furnishes a means of handling many problems with clients in both residential and other kinds of work. Further information about the kits may be obtained from Paul MacAlister, Inc., of 1 East 53rd Street, New York. The photographs shown were taken by Frank Randt.



In this entrance hall, Armstrong's No. 021
Marbelle Linoleum is accented with a 5%" strip
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Marbelle is excellent for entrances because it
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ROME COLLABORATIVE

The Alumni Association of the American Academy in Rome has announced the winners of the Prizes in the 15th annual collaborative competition for students of architecture, landscape architecture, painting and sculpture. Prizes of \$300 were awarded as follows:

1st Prize of \$200 went to a team from the University of Pennsylvania and the Pennsylvania Academy of Fine Arts:-Rhoda Barney, architect; Sylvia Bernstein, painter; and Alexander Kritcheff, sculptor.

2ND PRIZE OF \$100 went to Arthur Reed,

architect; Sydney Carter, landscape architect; Herman Roth, sculptor; and Virginia Nedham, painter; all from Syracuse University.

FIRST MENTION went to John C. Bonebrake, architect; Richard D. Harley, landscape architect; Hazel Janicki, sculptor; and Santi Grazianni, painter; from the Cleveland School of Architecture, Western Reserve University, and the Cleveland School of Fine Arts.

Mentions were awarded to teams from other schools, and criticism of each design was recorded at the judgment to be sent to competitors.

The problem was "A Memorial to a Distinguished Composer." The Program was issued on October 7,

1940, and the competition closed on February 15, 1941. Thirty-eight teams participated, representing ten of the leading art schools of the country.

The jury of award was composed as follows: Thomas H. Ellett and Robert R. McGoodwin, Architects; Michael Rapuano, Landscape Architect; Gaetano Gecere and Paul Jennewein, Sculptors; Carlo Ciampaglia and Ezra Winter, Painters.

The designs were judged Saturday, February 22, and the drawings submitted in the competition were exhibited to the public from February 24th through February 28th at the Architectural League, 115 East 40th Street, New York, and have been sent around for exhibition at the participating schools.

HAMLIN PRIZE

Two plans for remodeling Greeley Square at Broadway and 32nd Street, New York, tied for first place in the eighth annual Hamlin prize sketch competition among third and fourth-year students of the Columbia University School of Architecture.

Duplicate gold medals will be awarded to Kenneth J. Brehm and Donald H. Newman, whose designs for a fountain in the Square were judged equally meritorious. The tie is the first in the history of the competition, established in 1934 in commemoration of the late Alfred Dwight Foster Hamlin, professor of the history of architecture.

Brehm, 23, a third-year student, related his design to moving traffic by planning a vertical backdrop for a massive statue of Horace Greeley that could readily be noticed by pedestrians or motorists hurrying past. The statue, with fountains on each side, faces North across a triangular plot of decorative pavement bordered by benches and shrubbery. The horizontal surface along 32nd Street between Broadway and Sixth Avenue would be decorated by statuary in bas-relief depicting Greeley's famed quotation "Go West, young man, go West."

Newman's design for Greeley Square envisions a miniature park for the use of shoppers and persons employed in the district. Benches placed in the shade of trees and shrubbery would face a shallow reflecting pool fed by sixteen horizontal and eight vertical fountains. A large statue of Horace Greeley facing North is part of the design.



Thomas Jefferson Memorial Jr. High School, Washington, D. C. Architect: Nathan C. Wyeth, of Washington.

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\$600 AT M.I.T.

A Scholarship of \$600 is offered in the academic year 1941-42 for a special student in the fourth or the fifth year of the course in Architecture at the Massachusetts Institute of Technology. This will be awarded as the result of a competition in design held from May 3 to May 12 under the direction of the Committee on Design of the School of Architecture.

Applications should be received on or before April 7, addressed to Dean Walter R. MacCornack, 77 Massachusetts Avenue, Cambridge, Mass.

BOOTH FELLOWSHIP

The College of Architecture, University of Michigan, announces that the George G. Booth Traveling Fellowship in Architecture will be offered again this year, and the competition in design will be conducted during the two weeks beginning April 11. This competition is open to all graduates of the school who have not reached their thirtieth birthday on that date. Prospective candidates should write to the office of the College of Architecture, University of Michigan, at once.

KINLEY FELLOWSHIP

The Kate Neal Kinley Memorial Fellowship, open to graduates of the College of Fine and Applied Arts of the University of Illinois, and to graduates of other similar institutions of equal standing, will be awarded this year for the tenth time. Applicants in Architecture must not exceed 24 years of age on June 1, 1941. The Fellowship carries a stipend of one thousand dollars to be spent in a year's study of the fine arts in America or abroad.

Applications must reach the Committee not later than May 15. Requests for application blanks and instructions should be addressed to Dean Rexford Newcomb, Room 110, Architecture Building, University of Illinois, Urbana, Illinois.

ROTCH TRAVELING SCHOLARSHIP

The Rotch Traveling Scholarship, open to citizens under thirty on May first-who are either holders of degrees from approved Architectural schools and have experience acquired in a Massachusetts office or are draftsmen with six years of professional experience, two of which must have been in Massachusetts-will be offered this year for an indeterminate period of not more than eight months travel and study in Mexico and the United States. Examinations will be held early in April but candidates must register before March 22. For registration and other information write to William Emerson, 107 Massachusetts Avenue, Boston, Mass.

A.I.S.C. STUDENT COMPETITION

Prizes in the Annual Students' Bridge Design Competition have been awarded by the American Institute of Steel Construction as follows:

First Prize — \$200 — Vincent W. SeeBach, New York University

Second Prize-\$100-R. Kenneth Kendall, Iowa State College

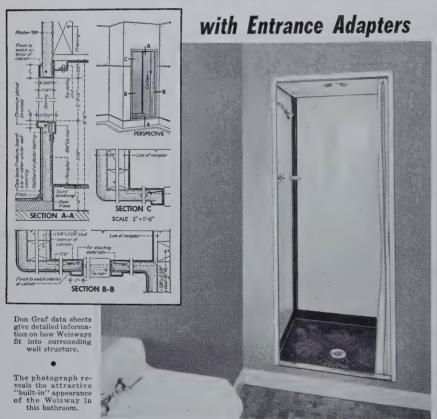
Third Prize — \$50 — M. R. Harrison, Jr., Iowa State College

The problem for this year's competition was a steel overpass bridge carrying a single track railroad over a highway.

A certificate of first honorable mention was awarded to Frank H. Hill, Virginia Polytechnic Institute.

(Continued on page 82)

How to Build WEISWAYS INTO WALLS



The practical value of Weisway's guaranteed leakproof construction may easily be combined with genuine "built-in" beauty by the use of the Weisway Entrance Adapter Cabinet Shower. (Weisway Standard Entrance Adapter Cabinet model illustrated.) The stiles are an integral part of the cabinet sidewalls, and with the header are finished in high temperature baked enamel to march interior of the cabinet. Concealed surfaces treated with durable, effective sound-deadening material. May be used with glass door, or curtain, as preferred.

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LOS ANGELES

EMERGENCY BATTERIES

(Continued from page 80)

Certificates of honorable mention were awarded to Carmen Vetuschi, New York University, and to three other students of Iowa State College, namely, Eugene Groshong, Curtis C. Marston, and Carlton Mueller.

These awards were made by a Jury of nationally-known architects and engineers consisting of Dr. Shortridge Hardesty and Mr. Walter H. Weiskopf, consulting engineers of New York City; Messrs. John T. Briggs and M. W. Del Gaudio, architects of New York City, and Mr. Theodore Reed Kendall, engineering editor of The American City.

Sixty-four students from thirteen colleges participated.

TRAFFIC LIGHT DESIGN COMPETITION

A design competition carrying prizes of \$100, \$50, and \$25 and open to architects, designers, draftsmen, and students has been announced by the Chicago Society of Industrial Designers. The subject is "A Traffic Control Light" such as is used at street intersections.

The competition closes on Friday, March 28, at six o'clock, by which time drawings should be delivered at the Art Center, 820 North Michigan Avenue, Chicago. For a program, containing complete details of the competition, write to Miss Rebecca Brown of the Art Center at the above address.

The Jury will include Miss Anne Swainson, Director of Design for Montgomery Ward & Co.; Mr. Meyrick Rogers, Curator of Industrial Arts at the Chicago Art Institute; Mr. Otto Jellinek, Chief of Traffic, Chicago Park District; Mr. L. Moholy-Nagy, well-known designer; and Mr. A. Iannelli.

REPORT ON FIREPROOFING

The Committee on Fireproofing reporting at the annual meeting of the American Wood Preservers Association in Louisville, Ky., during the first week in February, referred to the ignition of roofs by incendiary bombs.

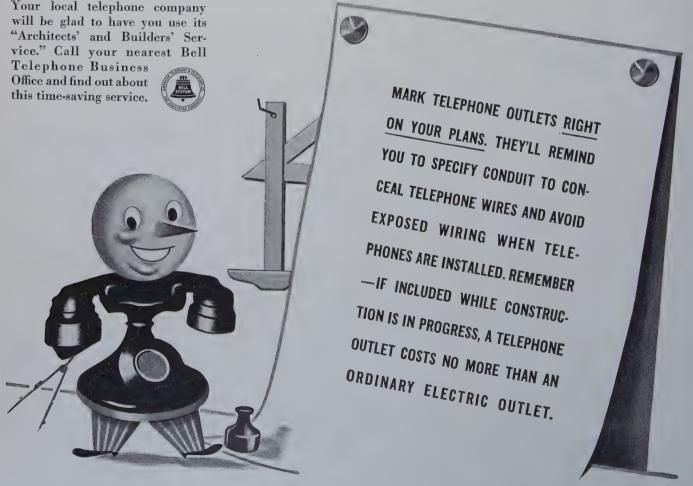
The report states: "Bombs are a military problem and doubtless de-

serving of study by those interested. Germany's problems were simplified by the requirement to limit tests to chemicals available at all times within its country. Reports of Belgian studies were released as late as May 17, 1939. England, Norway, Sweden and Switzerland have also investigated and studied the subject. In the 1940 report the committee referred to tests in England and Switzerland. In October the British army called for trained firefighters to return to their civilian duties to cope with incendiary bombings.'

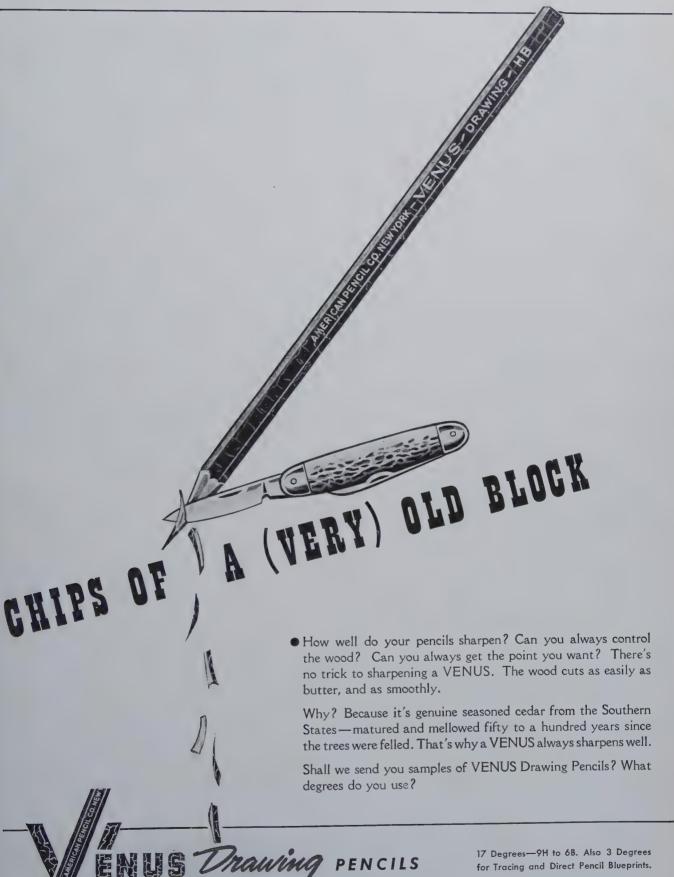
Progress made during the year both here and abroad is reported. New testing methods to measure resistance to ignition, flame penetration and spread of burning are detailed. Fire tests conducted by the Associated Factory Mutual Fire Insurance Companies' Laboratories of Boston, on wood partially impregnated with fireproofing chemicals by pressure treatments, are also described. These tests aim at a fire insurance rating for fire-

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Copies of the report may be obtained by addressing the Secretary, Mr. H. L. Dawson, at 1427 Eye Street, N. W., Washington, D. C.



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See SWEET'S Catalog File 1941 - Sect. 13/44

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AT LARGE IN THE LIBRARY

Guide to Modern Architecture: Northeast States (25c a copy, paper cover; \$1.00 a copy, board cover, 126 pages, 5½" x 7¾", plastic binding — The Museum of Modern Art, 11 West 53rd Street, New York).

The enterprising Museum of Modern Art has done a public service by providing a compact check list and guide book of the most significant modern buildings in the Eastern States. This little book will be used to advantage by architects, architectural students, and others who make it their business to see at first hand examples of contemporary architecture indicative of modern trends. The names of the architects or designers are given in each case.

The purchaser of this book who expects to use it actively over any extended period will do well to get the dollar edition with a board cover.

The paper-covered edition which sells for 25c would, we imagine, quickly show signs of wear and tear if carried around in a pocket.

Domestic Architecture, by H. T. Lindeberg (\$15.00, 310 pages illustrated, 11" x 14" — William Helburn, Incorporated, 15 East 55th Street, New York).

Reminiscent of the good old days when architectural editions came large and luxurious is this monograph covering the work of *Harrie T. Lindeberg* from the early 1900's to the present time. While his practice has been, for the most part, in large country estates there is additional material covering cellular steel houses, furniture designs, and United States foreign buildings.

Mr. Lindeberg has drawn from classic forms in his work although as the forms have passed through his hand there has been imparted to them a balance and serenity which puts them above the commonplace. Mr. Lindeberg does his best when it comes to such detail as might be expressed in a composition of sculpture, land-

scape and garden wall, a chimney silhouetted against a textured roof, or a garden vista framed by a delicatelywrought gate. Many of the residences, particularly in plan, suffer from too intimate an acquaintance with past experience and an apparent eagerness to concentrate on sticks and stones rather than on the grand conception. In many cases, plans were forced into a symmetry that gives an entirely different feeling than one gains from the restful, well-ordered (even sometimes regimented) relationship of wall and window. In those pages devoted to furniture designs one sees the sensitive hand of Mr. Lindeberg less hampered by tradition. There his forms flow more freely into the function desired in the finished product, producing a clean solution of the problem. Wood, fabrics, glass and metal weave a satisfying pattern. One wishes, at times, that the objets d'art did not always appear by twos and that the Lindeberg center line was less apparent.

In a short chapter entitled "A Return to Reason in Architecture"

Mr. Lindeberg expertly decries the

(Continued on page 86)

(Continued from page 85)

"Monotony of Variety" and cites examples, with diagrams, of wellknown historical buildings to prove the ease with which they fit the modular system. He follows with a series of designs in which the modular system is applied to the small house in a cellular-steel construction of his devising. Though the module suffers in its reduction by Mr. Lindeberg to the scale of the small home, his designs will bear study. The exquisite renderings in pen by Daniel Neilinger to be found in this section deserve special mention.

A portion of the book is devoted to United States foreign buildings. Those in China and Nicaragua are among the best examples and are pictured in excellent renderings in full color by John Wenrich. Sketches in pencil by Schell Lewis add variety to the material presented.

Harrie T. Lindeberg is architecturally an artist. No matter what one's philosophy and school of thought, there is much to be learned from a study of this monograph of his work. For its wealth of detail the book will appeal to the architect and draftsman; for the pictorial quality of

the architectural compositions it will be of interest to the layman; and for the abundance of expensive plans it should be popular with our better second-story men. JEDD S. REISNER

LAWRENCE VISSCHER BOYD

Lawrence Visscher Boyd of Philadelphia, a practicing architect for nearly 40 years, died on February 5, 1941, from injuries suffered in an auto accident. For the past four years he had been directing a survey of the Municipal Water System of Philadelphia. His architectural practice was mainly in suburban residences, churches, and institutional buildings. His brother, D. K. Boyd, will arrange for a memorial exhibition of his drawings and paintings together with photographs and models of some of his architecture.

FRED LOUIS SMITH

The senior partner of the famous firm of Smith, Hinchman & Grylls, of Detroit, was killed late in February in an automobile accident. He was 78 years old.

The firm which he headed has been responsible for many notable buildings in Detroit and in other parts of the country. The Penobscot, Buhl, Union Guardian, Michigan Bell Telephone buildings in Detroit are cited in a newspaper account of his death as having been designed by Mr. Smith. The Rackham School of the University of Michigan and the Boys' Club of Detroit are among the firm's recent notable accomplishments.

JAMES M. HAMILTON

Cleveland papers of January 13 carried an account of the death, as a result of injuries received on December 31 in an auto accident, of James M. Hamilton, aged 64. Together with his partner, Frank B. Meade, he was responsible for an extensive practice, mostly in the field of fine residential architecture. A number of middle western cities, particularly Cleveland, are richer, architecturally, for having many houses designed by Meade & Hamilton. The Cleveland Club (now the Tudor Arms Hotel), the Mayfield, Shaker Heights, and Kirtland Country Club houses are among their important non-residential buildings.



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The competition will be held from May 3 to May 12.

Competitors are allowed to prepare their drawings wherever conditions conform to the requirements of the Committee, but these drawings must be sent to Cambridge for judgment.

Applications should be received on or before April 7, addressed to Dean Walter R. MacCornack, 77 Massachusetts Avenue, Cambridge, Massachusetts.

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These two new cements supplement the company's line of products, which include standard, high-early-

strength, oil well and masonry cements.

White portland cement, a product primarily designed to obtain decorative effects in concrete, has since come to be commonly employed in the construction of all types of buildings and highways. Outstanding developments in the new use of this type of cement in recent years have been white concrete traffic markets and light reflecting curbing built into the streets and highways as a safety feature and, more recently, the development of architectural concrete slabs as a facing material.

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A new type theatre seat featuring an exceptionally soft and comfortable front edge has been introduced by the American Seating Co., Grand Rapids, Michigan.

This new front edge construction known as Feather Foam Front is designed to take the pressure off the popliteal, which is the back part of the leg behind the



knee joint. Here nerves, veins and arteries are close to the skin surface. This is the area which comes in contact with the front edge of the seat. Pressure of hard surfaces on this area, it is said, causes legs to "go to sleep" and is responsible for discomfort and nervousness.

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steel wires and rolled or packed stuffing across the front edge. It utilizes instead, foam rubber over spring arch construction—thus assuring softness at the seat edge.

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The X-Acto Crescent Products Co., Inc., 440 Fourth Ave., New York, has recently introduced the X-Acto detachable blade knife, a professional precision tool for architects, draftsmen, artists, craftsmen, etc. The new knife is sturdy, all-metal, pencil-shaped, well-balanced, easy to handle and quick-cutting.

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(Continued on page 94)



THE trim, clean lines of this new Public Utilities Building in St. Petersburg sparkle with cool beauty beneath the warm Florida sun. Of course the architect chose portland cement stucco made with Atlas White Cement for its crisp, good looks and its economy—low first cost and low maintenance cost.

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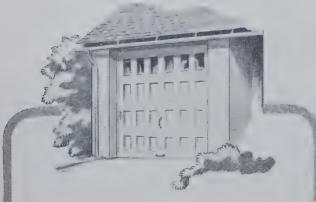
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(Continued from page 92)

MIAMI ANNOUNCES ALUMINUM BATHROOM CABINETS WITH ALUMILITE FINISH

Closely following the recent announcement of its deluxe line of bathroom cabinets in all-stainless-steel, the Miami Cabinet Division of The Philip Carey Co., Middletown, O., now presents a new line in aluminum with Alumilite finish. The pronounced characteristic of the Alumilite

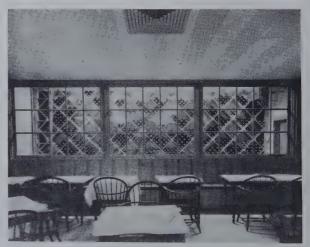
finish, it is said, is a lustrous brilliance and corundumlike hardness which is highly resistant to abrasion.

It is stated, that the new aluminum cabinets will not chip, crack, craze or discolor and that the impervious surface prevents ingraining of dust and other foreign matter. There are four different models: two, with mirrors framed in polished, stainless steel; and two models having all mirror fronts.

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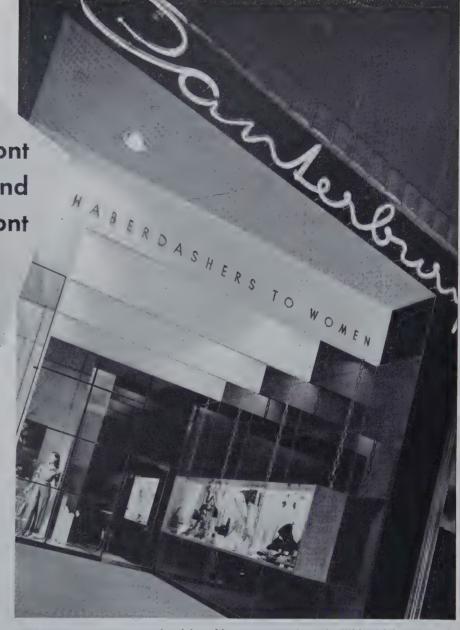
(Continued on page 96)

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(See our catalog in Sweet's Catalog File)

(Continued from page 94)

The basic cost is said to be as low as suspended plaster and the various adaptations are equally reasonable. Dry construction speeds the job and there is nothing to burn, crack, warp, split, shrink or need repair.

All parts are galvanized and the exposed surfaces are bonderized and primed at the factory so that one coat of flat paint after installation is all that is required to finish the job.

NEW DRAFTING ROOM STOOL CUSHION

The Major Marketers, Bonbright Bldg., Philadelphia, Pa., have designed and are marketing the SofSeat Stool Cushion for use by draftsmen, architects and engineers.



It is said to transform the uncomfortable, unyielding stool into a downy-soft spot for the base of the spine. Incidentally, in addition to its comfort the SofSeat eliminates the shine on trousers.

The SofSeat Stool Cushion is

made of one-piece sponge rubber and covered with sturdy corduroy. It is slipped onto the drafting room stool and is there to stay until removed by the user.

NEW CORE FEED ERASING MACHINE

Embodying an entirely new core feed principle which brings to electric erasing machines the convenience of an automatic pencil, a new electric eraser known as the Bruning Hollow Shaft Eraser has just been announced by the Charles Bruning Co., Inc., 100 Reade Street, New York, N. Y.

In order to overcome the frequent changing necessitated by short stubby eraser tips previously used on erasing machines, the new Bruning hollow shaft eraser uses an eraser 7" long, fitting into a tubular armature



shaft. This long, cylindrical rubber core can be fed out as it wears down and tightened at the lower end of the instrument by a chuck.

Operation of the machine is greatly simplified by the convenient sliding control button—designed to fit under the index finger. When the button is slid forward, the machine remains in "on" position if continuous operation is desired. The body of the machine is designed for convenient holding in the hand. In a slight depression in the motor case is fitted a hinged ring, which can be pulled out for hanging the machine on a hook, attaching to the drawing board, desk or wall.

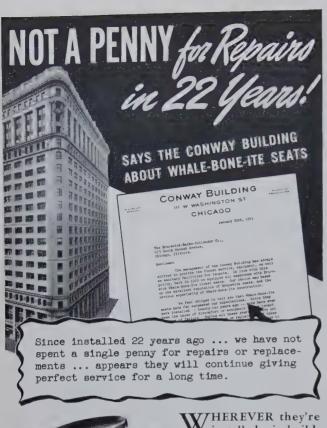
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The surprising fact is that Whale-Bone-Ite Seats cost no more than ordinary heavy-duty seats. Your Sweets Service shows typical models; a complete catalog showing full specifications and prices will be mailed on request.

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(Continued from page 96)

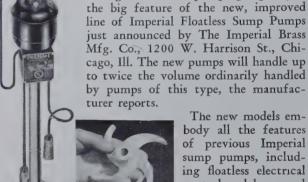
CECO STEEL PRODUCTS ENLARGES PLANT For the third time since its manufacturing plant was established in Chicago four years ago, the Čeco Steel Products Corporation has completed an addition to its plant facilities to meet the growing demand for its

products.

This latest expansion, an addition that increases its capacity 50 per cent, was made necessary principally because of the growing demand for Ceco steel windows and the recent addition of a Bonderizing process plant. This process is one by which Ceco steel windows are automatically carried through cleaning, Bonderizing, painting and drying, or baking, at 300°F. In this way the paint and steel are securely locked together, so that the finish will not chip or peel off, and also the metal is securely sealed from any moisture that may penetrate the paint film. Thus many years of rust protection are provided, frequent repainting eliminated.

NEW HIGH CAPACITY SUMP PUMP

A large increase in pumping capacity is



The new models embody all the features of previous Imperial sump pumps, including floatless electrical control and brass and bronze construction. The principal improvement is a new

type of forged impeller, known as the Imperial Power-Peller, which was developed after extensive hydrodynamic research.

Tests made by a nationally known research laboratory show the new Imperial Floatless model BA-2, pumps 3,200 gallons per hour at 10 ft. total head, it is stated. This compares with 1,300 gallons per hour for previous models of this type.

Advantages listed for the new pump include: (1) Extra safety in emergencies. New models will handle approximately twice the volume without danger of flooding. (2) Makes possible the use of a low-cost pump. (3) Greatly reduces costs on pumps for deep sumps.

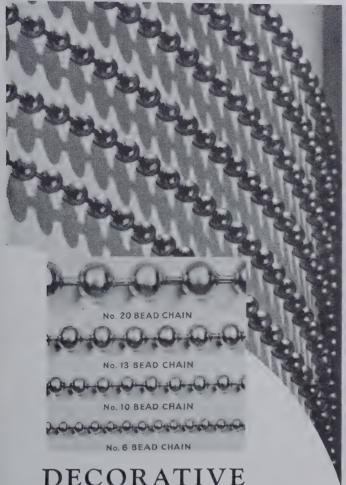
NEW DRESSING FOR FLOR-DYE SYSTEM

The Truscon Laboratories, Detroit, Mich., announce a new dressing for the Flor-Dye System of permanently coloring and dustproofing concrete floors which is said to have many advantages over the dressing previously used.

The name of the new dressing is Flor-Dye No-Buffthe No-Buff refers to the fact that the buffing and polishing operation formerly necessary on the old standard type of Flor-Dye dressing is no longer required.

Flor-Dye makes it possible, it is stated, to actually dye a cement floor. Dye penetrates to varying depths from a sixteenth to a fourth of an inch, depending on porosity, becoming a permanent and integral part of the cement surface. Following the dyeing of the cement, a dressing or finish is applied with a paint brush which sets the dye, uniforms the color, and produces a richer and deeper hue.

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